THE
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And LANTERN WEEKLY
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APRIL 1, 1909.

Owing to the Easter Holidays the next issue of the WEEKLY will be published a day earlier than usual—on Wednesday April 7th. Advertisers and Correspondents are requested to notice that insertion cannot be guaranteed for matter which reaches us later than last post on Monday.

Towards Calmer Water.

Notwithstanding certain circumstances which have retarded a mutual agreement between the manufacturers and their customers, we are, we think, justified in saying that the events of the past few days are all in favour of a better feeling between the two sections of the trade.

Since the principal committee decided to allow the various local committees to modify the schedule of hiring charges which was originally a part of the agreement arranged at the Paris Convention, attempts have been made to fix a tariff with the assistance of the film buyers. For that purpose the manufacturers selected Messrs. Barker, Ivatts, and Cricks as a representative deputation to confer with three gentlemen to be selected by the buyers.

At a meeting of the Cinematograph Trade Protection Society, Ltd., a week ago, it was decided that, before this matter could be discussed, the manufacturers should come to the renters with a cut-and-dried and definite proposal. Since then further meetings have been held by both parties. Yesterday, the renters discussed the matter further and unanimously adopted two resolutions, one instructing their Secretary to write to the manufacturers, stating that they could not meet the latter's delegates on the agenda they had submitted, and, another, affirming the Protection Society's willingness to appoint delegates to meet the manufacturers' delegates with the object of discussing those subjects which affected the betterment of the trade in general. We were pleased that our suggested meeting of both sections was likely to be held and that there were strong hopes that it might result in an amicable settlement.

A further element of delay was introduced into the situation during the week by the action taken by the agents and local managers in England for Continental makers—including Nordisk, Vitagraph, Pathé, Cines, and the agents for Lux and Comerio, also Messrs. Tyler, representing Eclair, Itala and Aquila. These recently met and decided, that while enforcing every condition of the Convention in their sales, they would not insist on signatures to the agreement until the hiring charges have been adjusted. Regarding this decision, it was also agreed by those present that this matter should be discussed and finally settled by a full meeting of the English branch of the Convention.

The firms in question have been informed that their intention would have to be approved by their principals and by the Convention, and a meeting of the English branch has now been fixed for to-morrow to discuss a proposed method of enforcing the conditions without the inconvenience of obtaining a signature from each individual purchaser.

Meanwhile, most of the English Convention firms are issuing very few films, and selling these only to those who will sign the agreement, which at present consists merely of the following:—

1. No film shall be lent or hired out by the purchaser, or by any person to whom he may sell or hand over the same, at a less rate than that specified in the Schedule of Hiring Charges (to be agreed on by April 7th in consultation with the hirers), and any purchaser selling or handing over any film shall take all necessary steps to ensure that this condition is duly observed.
2. Under no circumstances shall the trade mark or the identification number or mark on any film be removed, destroyed or mutilated.
3. No film shall be resold or used in any other country than that for which it was originally purchased.
4. Any film supplied on approbation shall be returned undamaged within forty-eight hours of its receipt, and shall not in the meantime be used for the purpose of public exhibition or shown before a paying audience, and if so used it shall be deemed to be purchased.
5. Every film shall be paid for by the purchaser within thirty days from the end of the calendar month during which the same was despatched to him, and no discount shall be allowed under any circumstances.

At the same time there are a number of films on the market which may be bought without any restriction whatever, these including subjects published in England prior to March 15th.

To sum up, the only point at issue is the question of hiring charges, upon which evidence is not lacking that both sides are disposed to be conciliatory. We have always expressed our belief in both the desirability and possibility of a friendly settlement, since it cannot but be obvious both to hiring agents and exhibitors that there is now a unique opportunity of preventing the serious undercutting of hiring charges which has hitherto threatened the industry. To our mind one question only is outstanding between the parties, namely, the fixing of a reasonable minimum charge for hiring that will be acceptable to both parties; a minimum such as to allow the continuation and extension of the exhibiting section of the trade, and provide a fair profit for the hiring agent, and yet not be so absurdly low as to be used by an unscrupulous manufacturer for the purpose of cutting prices indirectly through his running a hire department for his own products.

EDISON FILMS

Orders now being taken for future delivery from the Factory, Orange, N.J., U.S.A. for

The Uplifting of Mr. Barker

Mr. Barker, an insignificant looking man with large banking account, is persuaded to bring "Ma" and the "girls" to Europe. Being a democratic American he is not used to Society's ways, so is educated up to them.

No. 6423 **Code "Vengerions"** **Length 970 feet**

The Coloured Stenographer

Bargain sales account for part of Mr. Bunks' troubles. The other part being accounted for by the typist chosen for him by his wife. He discharges this typist and chooses one for himself, an action responsible for still more trouble at the office.

No. 6430 **Code "Ventania"** **Length 595 feet**

Mary Jane's Lovers

The amorous maid, Mary Jane, has many lovers. Two of them call almost together, which causes difficulty with the mistress. Seizing the opportunity, a tramp burglar is able to make a good haul at the expense of the policeman.

No. 6431 **Code "Ventanicos"** **Length 265 feet**

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THE NEW BILL.

Just as we were going to press we managed to obtain the Bill which Mr. Gladstone presented and read for the first time in the House of Commons on March 30th, "which is to make better provision for securing safety at cinematograph and other exhibitions."

(1) The first clause states that no exhibition by means of the kinematograph for which inflammable film is used shall be given unless the regulations made by the Secretary of State for securing safety are complied with.

2. A County Council may grant licenses subject to the regulations of the Secretary of State. The license to be in force for one year, or for such shorter period as the Council may determine. County Council to have power to transfer the license. The license fee for the granting or renewal of license for one year shall not exceed £1, and 5s. for every month for which it is granted or renewed.

3. The owner of the kinematograph or apparatus and the occupier of the premises shall be liable to a fine not exceeding £20 and £5 for each day they continue the offence of using premises in contravention to the provi- of the Act.

4. A constable or officer appointed may enter the premises at any reasonable time.

5. The County Council may without restriction or conditions delegate to justices of the county sitting in Petty Sessions any powers conferred by the act.

6. The Act shall apply in the case of county boroughs as if a Borough Council were a County Council.

7. Where the premises are licensed by the Lord Chamberlain instead of the County Council the powers shall be exercisable by the Lord Chamberlain. In premises used occasionally and exceptionally and not on more than two days in any one year, it shall not be necessary to obtain a license if notice has been sent by the occupier not less than seven days previously. The Act does not apply to an exhibition in a private dwelling house.

8. The Secretary of State has power to extend the Act to other exhibitions where dangerous apparatus may be used.

9-10. The Act shall extend to Scotland and Ireland with certain modifications as to who are the authorities.

11. The Act is cited as the "Cinematograph Act 1909" and comes into operation on the 1st August.

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MR. J. WILLIAMSON.

Mr. J. Williamson and the Convention.

To the Editor "Kinematograph and Lantern Weekly."

Sir,—All the copies of the Paris Convention I have are marked "private and confidential," I do not, therefore, feel free to discuss that document in detail. I have no objection, however, to give you my opinion about it from my first impression to the time of my withdrawal.

My first impression of the circular convening the meeting in Paris was that it contained some excellent suggestions, and ways and means of bringing about better conditions in the business, but I am bound to say that I could not see how it could be made to work over the whole of Europe. There was no indication that it was receiving the support of the larger firms, and without them it seemed to me that we should be tying ourselves to various restrictions, whilst those outside the convention would be free to do business in their own way. I had already had enough of that in England.

I was not at that time in touch with the K.M.A., but I gathered from one of the members that it was extremely doubtful if more than two of the English makers would attend the meeting, and it was not anticipated that anything important would result from it.

I went to Paris on January 30th on other business, and attended the meeting on February 2nd. I was not a little surprised to find that practically every English and Continental maker was either present or represented, as well as the makers of raw film. After wading through the articles on the first day, it began to appear that there were two alternatives, *viz.*, either to join the Convention or go out of business. No provision was made for the immediate admission of new members, so that those makers who were not present or represented were shut out.

After the dispersion of the Convention I presume that every signatory did the same as I did, viz., mapped out the manner in which his business was to be conducted under this new agreement. Then the trouble began. From all sides news came of different interpretations being put upon the various articles.

Some small details which were left to be put into operation by the French local committee were unaccountably delayed until close upon March 1st. No news could be obtained from the Secretary as to the cause of the delay, and as far as I know these matters have not yet been attended to. Meanwhile in this country meetings were called and a local committee appointed. By this time the restrictions to be put upon the sale of films had leaked out, and buyers were up in arms against us. Business was practically at a standstill, and it began to be evident to me that in keeping strictly to the terms of the Convention myself, while others made laws for themselves, I was promoting my own extinction.

I believe I am right in saying that nothing of the kind has ever been attempted before in any kind of business. It bears no relation to the American film trust.

A simple agreement as to price over a Continent speaking at least ten different languages would have been difficult enough but quite attainable, and might have formed the basis of future arrangements. But to plunge an important industry suddenly into the midst of an agreement, consisting of a tangle of disjointed paragraphs, designed to fit into the methods of the larger businesses and make smaller concerns unworkable, carries its own condemnation.—Yours faithfully,

Jas. Williamson.

All Copy for next week must be received by Monday Night.

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Weekly Notes.

By "Stroller."

His recent visit to America provided Mr. Smith, Jun., of the Vitagraph Co., with a lot of novel experiences. Going out, with the negative of the Earthquake film, on the "Baltic," he was a witness of the rescue by the latter of the victims of the "Republic"—"Florida" collision, the operations extending over two very foggy days, during which the "Baltic," which had gone many miles out of its course, was in some danger of being run down. Mr. Smith's regrets that he had not a kinematograph camera with him were modified by the fact that the climatic conditions would probably have prevented a really satifactory picture being secured.

* * *

The "Baltic" got to New York five days late, but the negative in Mr. Smith's charge was still the first to reach America. It reached the factory on Monday afternoon, and by one o'clock on Tuesday morning, after all night work, scores of prints were ready to despatch all over the States, days ahead of the next subject to reach the country.

* * *

In the meantime, another section of the Vitagraph staff, with assistance from Mr. Smith, was busy preparing a reconstruction of the wreck of the "Republic." The preparation of this film displayed the American quality of "hustling" at its highest. From the time of the news of the accident reaching the company until the production of the finished film entitled "C.Q.D.," *only 33 hours elapsed*, and in that time, special scenery had to be prepared, a visit paid to the harbour to secure a picture of the "Florida's" damaged bows, and Jack Binns, the heroic wireless operator, brought to the studio to play his part. I do not wonder that the production of these two films by the same company with so short a time between them created a sensation in the American trade and that the Vitagraph Co. were bombarded with orders.

* * *

One of the first copies of "C. Q. D." was exhibited in a New York Picture house. Mr. Smith was present on the evening of the first run, and the proprietor, with an appreciation of an attractive turn which I am afraid is commoner in the States than over here, endeavoured to persuade him to go upon the stage and give a descriptive lecture while the picture was showing. Mr. Smith demurred to the suggestion, owing to the fact that it was desired to give the audience the impression that the film had been taken specially for and first exhibited at that theatre, and was not to be persuaded even when the exhibitor wrote out and offered him a cheque for a very large amount. But the offer shows the keenness of the American money picture men in employing every means that presents for entertaining their patrons.

* * *

Mr. Smith had the highest possible opinion of the New York shows—the pictures were steady and generally well projected, and the subjects in good condition. The results of the good snows given is that these establishments are crowded at almost every performance. At one show visited by my informant of which the doors had barely been open ten minutes, upon entering, he found every seat occupied and men standing three and four deep at the back of the hall.

* * *

Previous to his trip to the States—where, by the way, he stayed for seven weeks—Mr. Smith had a look round some of the shows in Paris. He was most struck by the Apollo Theatre on the Boulevard Italien. At the conclusion of the entertainment at this establishment, the audience were requested to rise from their seats by one of the attendants, and obeying instructions, Mr. Smith was astonished to see his chair and all the others in the hall sink through a kind of trapdoor, which closed, leaving the floor solid as before and perfectly clear of any obstruction so that the audience could walk to the numerous exits with the least possible trouble and loss of time. It is by devices of this kind for the benefit of their clients that showmen in other countries have had such gratifying returns on their outlay. Would not similar results attend experiments on the same lines here?

* * *

Messrs. Walter Tyler, Ltd., point out that a phrase in our leading article last week to the effect that Messrs. Eclair had "returned to the fold" might be taken to mean that that firm had previously attempted to represent themselves as free from any obligation with regard to the Paris Convention. In order to allay any misunderstanding that may have arisen owing to our phraseology I may state that we had no intention of conveying any such impression.

* * *

As Messrs. Tyler point out, the Eclair Company have never tried to disguise the fact that they were members of the International Convention, and this was perfectly understood by the hirers and exhibitors, M. Vandel, of the Eclair Company, informing them that he was Secretary of the Convention at a meeting of their organisation. Messrs. Eclair's objection was to the schedule of hire rates embodied in the original agreement, and the impression our article was intended to convey was that the abandonment of that schedule had brought them once more into harmony with the other signatories to the Convention.

* * *

I learn that Kamm & Co.'s machine is included among the up-to-date apparatus used for demonstrative purposes at the London Bioscope Scool. There are nearly a dozen types of projectors used.

* * *

The Urban-Smith natural colour films were demonstrated at the Winter Gardens, Berlin, on March 22nd. A large and influential crowd was very interested.

* * *

An extensive kinematograph theatre will shortly be erected in Oxford Street, facing Great Portland Street. The plans provide for an auditorium to seat 750, a restaurant under, and three floors of offices and residential flats over. Mr. Borradaile is taking an active interest in the project.

* * *

Mr. P. A. Lennen has, I hear, just been appointed manager of the Ramsgate Pavilion. Bioscope entertainments are included in the repertoire for the season.

* * *

The celebrated Parisian "Dance des Apaches," with a gramophonic reproduction of the original music scientifically synchronised to the movements of the dancers is the next kinematograph sensation.

* * *

The Balham Empire having reverted to the occupation of the People's Picture Palace Co., has been entirely redecorated and reappointed, and is now drawing good houses nightly. Mr. F. R. Griffiths, of the New Bioscope Co., now controls seven Metropolitan bioscope establishments, all of which are doing well.

* * *

"Showman's" letter in our correspondence column is one of several recently received on the same subject—the difficulties the legitimate picture showman has to contend with. What have others to say about the suggested Showmens' Association?

* * *

I notice that among the Miscellaneous Avertisements in our columns are several positions worthy the consideration of our readers. "A summer engagement required by an operator," "Young man wanted of good appearance and electrical knowledge," "Stage Manager required," "Experienced assistant to cinematograph works wanted," "Operator, producer, and general supervisor wanted," and many other important announcements appear in this column.

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A perfect living picture reconstruction from Harrison Ainsworth's famous novel, dealing with the adventures of Cicely the heiress and her lover Courtney, and their part in the closing scenes of the life of the ill-fated Lady Jane Grey. Each scene historically correct in every particular. Staged scenes and out of door views alike perfect, the latter having been secured at an Elizabethan building near our studio. A large staff of capable actors and actresses are employed, and an impressive effect is obtained in the scenes showing Lady Jane Grey's entry to the tower and her execution. The unreserved opinion of all who have seen the film is that the latter is the finest piece of staging yet accomplished by an English firm. In addition to the historical interest of the story of the unfortunate lady who was Queen of England for so short a time, a strong love passage adds interest to the film, and the story of Courtney's confinement and torture, his escape, the revelation of Cicely's ancestry and their final happiness "far from court and care" will be followed with breathless interest.

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The Grand National.

This meeting seems to be fated with trouble as far as the reproduction in living pictures is concerned, and as there seems to have been a good deal of misconception and mis-statement about the recent race we have endeavoured to obtain a few particulars which may be new to our readers. We understand that the Empire Theatre directors had the sole rights and paid a big price for the privilege (in the neighbourhood of £250) of being allowed to take pictures of the event. These directors, as was natural, insisted that the makers, namelv, the Warwick Trading Company, should pay them a certain royalty per foot for the films. Eventually they agreed to accept 2d. per foot more than last year, which naturally made it necessary for a proportionate charge to be made by the producer. We have been told that certain sections of the exhibitors and hirers decided to boycot the film because of this increased cost, but we learn on the best authority that more Grand Nationals have been sold than during the previous five years and that a hiring rental at £5 per week was obtained on twenty copies. This, of course, hitherto has been a profitable venture for the hiring firms, and we understand that this is quite an innovation as far as the Warwick Trading Company is concerned, as previously they have never hired out a topical. The subject was only barred from being exhibited within a mile radius of the Empire Theatre, and consequently those who were fortunate to obtain enough copies had a very open and unrestricted field for their enterprise. Considering the importance of the subject and the royalty which had to be paid, 8d. per foot does not seem to us too much for its purchase price, and when one considers the number of fraudulent tactics that have been perpetrated by substituting old Nationals and faked copies, one can well understand the proprietors, who secured the privilege of taking the pictures, are justified in setting value upon this really "star" attraction.

Alleged Theft of Films.

William Thompson, charged on remand at the Greenwich Police Court with having stolen a number of films from the Westminster Music Hall, Liverpool, the Empire Hall, Worcester, and the Lesser Free Trade Hall, Manchester, and who said he wished to plead guilty, was committed for trial at the Central Criminal Court. In evidence it was alleged that prisoner called on Mr. Herbert Cross, of the Free Trade Hall, Manchester, alleging that he desired to hire the latter for one of Poole's companies, and after his departure the films were missed. The films are alleged to have been sold, some to an assistant in the office of Pathe and others to Mr. Fred. Kenway and Mr. May, touring manager of the New Century Picture Co.

We help those, who help themselves, by coming their repairs.

J. BONN & Co., Ltd. 97 New Oxford Street, London, W.C.

Another New Picture Enterprise.

The Grand Hall, Bromley, which has not had a very successful career of late years, and recently was closed for structural alterations demanded by the Town Council, has been re-opened by Animated Pictorial Enterprises, Ltd., with gratifying results, the initial performances being attended by large audiences. Mr. Alfred Moul is the lessee of the hall, and Mr. H. Chambers the resident manager.

Who Will Film "Iron" Hague?

We have heard a great deal of talk recently, says our Sheffield correspondent, respecting the Johnson-Burns fight and the hundreds of thousands of pounds that are being made with the films, but how many showmen are there who would like to show such subjects as these but could not take the money for the loan of the film in a month let alone a week? Now there is a chance for someone to supply a want. Mexboro' a small town near Sheffield, has produced a boxer in "Iron" Hague, who early in April will meet Gunner Moir and fight for £1,300. "Iron" is as hard as his title and from accounts to hand is expected to beat the "Gunner" in less than ten rounds. Then Johnson's time will have arrived. I write these few notes in the hope that some local maker will at once arrange with Mr. Briggs, the manager, to take a film of "Iron" Hague at practice and give the showmen a treat for once. There will not be a great deal to risk for "Iron" is a surprise packet and these pictures will become valuable when he is champion of the world.

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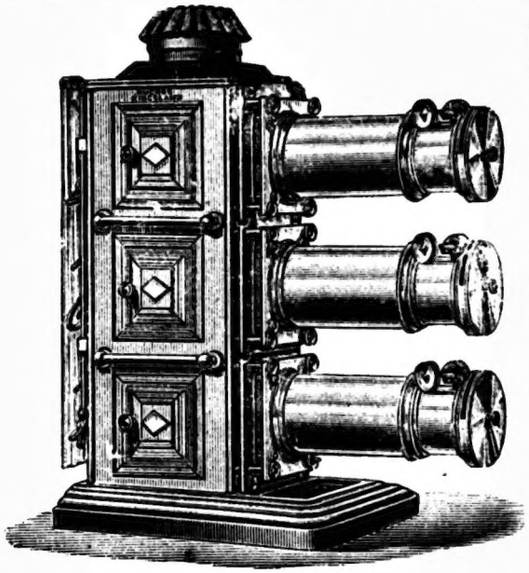

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The Latest from Paris.

From Our Own Correspondent.

Things over here are decidedly suffering from a heavy slump, and consequently there is little news to send to my English readers. Matters relating to the Convention must by now pall on the trade; personalities are unwise, and a description of new subjects from French makers would only lead to trouble with their agents in England. Perhaps, however, the following sent out by the Eclair Co. may interest you:—

In continuation of our last circular, we are pleased to inform you that through our efforts the International Congress of Editors of Films have decided to allow a delay of six months for the return of films, to every customer who in passing us their orders will remit to us gratuitously 500 metres of old films, be they almost worn-out and not complete, as long as the 500 metres new subjects bought are complete. These films will be immediately destroyed. We hope that these new conditions will meet with your favour, and that we shall thus help in getting the market rid of all the worthless old stock.

In one of my previous articles I mentioned that one or two of the leading French firms were about to take a decision quite independent of the one adopted by the International Convention of film makers. I even mentioned the name of the Eclair Film Company, and the above letter proves that what I advanced was the truth, although several readers might have doubted the veracity of my statement.

Then there is the following letter addressed to the President of the International Convention of Editors by a group of renters:—

We have received a circular advising us of the decisions taken by the editors re the sale of their films, and we must say that we much regret that your circular should have been sent without having consulted us and allowing us the slightest discussion on the matter. We know that there exists a glut in films by the simple accumulation of a continually growing stock, and had we been honoured by a warning of the decision that you were about to take, we should have been only too pleased to participate with you in employing such means in order to obviate the actual state of the market. We are very sorry to have to inform you that the delay of four months adopted by you is altogether insufficient, and if you do not modify your decision it means that within a short time we shall have to disappear.

On the other hand, as we are quite decided not to disappear without defending ourselves, we are going to fight you with the help of all the stock we have on hand, and you may rest assured that since the overflow of films on the market we are not in want of fighting material. This will not alleviate your situation for quite a while. Why should you not allow us the right of exploitation for eight months instead of four?

We will pay you 1.75 fr. per metre for your films and we shall ask you to agree to take them back for 50 centimes the day we return them. The payment of 1.75 would be made through a committee chosen by the editors, who would be responsible for the amounts received. It would be necessary that all documentary films, black or coloured, having a special interest should be favoured with a delay of four months more before being returned, viz., twelve months instead of eight.

The winter season being most profitable to kinematograph shows, it seems rather difficult to attempt now to raise prices in however small a proportion.

We should like to ask what will become of the exploitants with small capital, and they are the most numerous? What will also become of the different kinemas in music halls, cafés, etc. They inevitably must disappear as well as all the operators and the numerous persons actually gaining their livelihood in the trade?

We are sorry to have to impress all this upon you, but it is in hopes that you will do all that is necessary in order to obtain a change in the actual state of things that cannot continue.

(Signed)

All matter and copy of advertisements must be received by **six o'clock Tuesday** to insure insertion in Thursday's current issue.

"THE KINEMATOGRAPH WEEKLY,"
9, Tottenham St., London, W.

MISCELLANEOUS ADS.

6d. per line (10 words).
Three insertions for price of two.

SITUATIONS VACANT AND WANTED.

SUMMER Engagement Required for Operator and first-class Outfit, L.C.C list. Lime or Electric (Urban). With or without films.—92 Croydon Road. Plaistow, E.

WANTED for Cinematograph exhibitions in London, young man of good appearance, with electrical knowledge to manage shows.—Apply Box 207, Kine Weekly, 9 Tottenham Street, London, W.

STAGE Manager required. Smart man with ideas and plenty of experience in the producing of kinematograph pictures. Box No. 212 Weekly Office.

WANTED an experienced Assistant for Cinematograph works, used to developing, printing, perforating, etc.—Apply by letter, giving age, experience and salary required. Box 206, Kine Weekly, 9 Tottenham Street, W.

EXPERIENCED assistant for Cinematograph Works. Operator, Producer and General Supervision. Ideas for new films—good references. Box 213, Kine Weekly

WANTED Bioscope Operators for London shows — must be thoroughly efficient—used to all currents and lights—used to wiring—good character indispensable—permanent positions for good men. State full particulars and wages required, Box 214 Kine Weekly, 9 Tottenham Street, W.

Assistants to Bioscope Operators wanted for London shows. Must have good references, State full particulars, past experience and wages required box 215, Kine Weekly, 9 Tottenham Street, W.

APPARATUS FOR SALE AND WANTED.

COMPLETE BIOSCOPE OUTFIT for Sale.—6, Harpenden Road West Norwood.

CINE Camera Outfit, complete, Printer, Perforator, Projector, and other accessories wanted. State lowest prices.—Franks, 260 Cornwall Road, Notting Hill.

£5 CLEARS.—Gaumont's Chrono in perfect condition, and a big bargain Making room for latest type of machine. Can be seen and tried. A "snip" for anyone needing a good and perfect, but old type, machine.—Box 209, Kine Office, Tottenham St., London, W.

WHAT OFFERS for a Kamm's Universe Projector and Lantern? Latest and most approved type; hardly used and only to be sold as giving up showing. Splendid bargain for anyone requiring a perfect and absolutely new machine.—Box 210, Kine Office, Tottenham St., London, W.

WANTED to Buy, Pathé Passion, cheap. on approval.—Toft, Sligo.

CINEMATOGRAPH Machines Repaired; experimental work of all kinds; new machines made from drawings or instructions—Century Co., Greville Street, E.C.

SLIDES FOR SALE AND WANTED.

SONG SLIDES on Hire, American & English, largest selection, moderate terms.—**Walter Tyler, Ltd.,** 48, Waterloo Road, London. Lists Free

MISCELLANEOUS.

GRAND Electric Orchestrion for Sale, suitable for Picture Theatre or Showman. Cost £1,500, will sell cheap for cash or on easy terms. Full particulars from The Harper Electric Piano Co. 258 Holloway Road, N.

787 TRON is the Telephone Number of The Gaumont Scottish Film Bureau, where every trade requisite can be obtained for purchase or hire.

SLIDES COLOURED, 3/- per dozen. Best Workmanship.—Miss Hopkins 64 Rotherfield Street, New North Road, London, N.

JAS. S. WHEELER

Manufacturer of

BIOSCOPES

Full particulars and rock bottom prices post free.

REPAIRS & ALTERATIONS at Low Charges.

Jas. S. WHEELER,

Specialists in Kinematograph Engineering,

First Avenue Enfield, N.

LIONS HEAD BRAND

MAKING

Dreadnought Guns

LIONS HEAD BRAND

See

Cricks & Martin's New Film

THE BIRTH OF A BIG GUN

The most striking and interesting Industrial Film ever produced

For an unbiassed opinion see last week's KINEMATOGRAPH AND LANTERN WEEKLY.

Write for Illustrated Description to

Telegrams— "Bioleseque, Mitcham." CRICKS & MARTIN, MITCHAM, LONDON, S.W. New Telephone No. 832 Mitcham.

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NORDISK FILMS COMPAGNI COPENHAGEN

The Beggar Woman 512 ft.

A Practical Joke and a Bad End 384 ft.

Danish Capital under Snow 312 ft.

FOUR PENCE per foot net.

For full descriptions, see "New Films and their Makers."

One Quality only—The BEST.

FOUR PENCE per foot net

News and Notes.

Italian Partnership Dissolved.

The partnership between Maranesi and Pasciuto, successors to Valeriano Rovinazzi, has been dissolved, and Mr. Pietro Maranesi continues the concern on his own account in Bologna.

A Holiday in Scotland

will be shown at the Holborn Town Hall on Friday evening, when the chief points of interest to be seen during a fortnight's trip will be shown by bioscope. The lecture will be given by the Rev. J. Cunningham, M.A., in aid of the Elderslie Wallace Memorial Fund.

The Villette Picture Hall, Sunderland

was the scene of a slight fire on Thursday last. The outbreak occurred in the storing place of the films and several were destroyed and some furniture damaged before the flames were got under control, but fortunately the damage was on the whole comparatively slight.

The Walturdaw Co.

have had prepared a number of subjects, of which the negatives were taken abroad, in order to take advantage of the superior climatic conditions and the greater skill and experience of foreign actors. One of these, issued this week, hails from Italy, and others are expected from other Continental countries.

The Colonies by Kinematograph.

At a meeting at the Victoria Hall, Ealing, last week, when the Venerable Archdeacon Moosoner, of Canada, delivered an address on the Colonies, kinematograph views illustrating the conditions of life and work in Canada and Australia were shown to a large audience, who greatly appreciated the views of ploughing, reaping, branding cattle, sheep shearing, and horse breaking.

Kinematographing a Comet.

Mr. Arthur Eddington, chief assistant in the Greenwich Observatory, speaking at the Royal Institute on March 26th, said that when the Moorhouse Comet was visible last autumn it gave an unusual opportunity for studying the processes going on in a comet, and the Astonomer Royal had a long series of photographs taken at frequent iuervals so as to obtain a kinematograph record. One of these series extended over nearly nine hours, giving an opportunity of following, step by step, the great and striking changes which a comet uederwent in that period.

New Companies and Financial Items.

The New Bioscope Trading Company, Ltd., was registered 16th March. Capital £15,000 in £1 shares. Objects: To take over the business of the New Bioscope Trading Company, of 1-5, Cecil Court, London, and elsewhere, and to adopt an agreement with F. R. Griffith and A. J. Walmsley. Private company. Registered office, 1-5, Cecil Court, Charing Cross Road, W.C.

Considerable dealings in Electric Theatres (1908) shares are now taking place and the price has risen sharply within the last week or two. The original company had a capital of £10,000 in £1 shares. Subsequently the capital was increased to £50,000 in 10s. shares, and the original holders of the £10,000 received 30,000 shares of 10s. each, leaving 70,000 for the financing of the concern, of which 20,000 shares are reserved for issue at £1 each. It is in these 70,000 shares that the market is now dealing. At present the new shares are 24s. 6d.

Johnson-Burns Pictures.

The Gaumont Co. gave us the gratifying information this week that the demand for bookings of the Burns-Johnson fight film so far from showing any falling off, are actually much greater at the present moment than when the film was first issued—the pronounced success of the subject and its immense drawing power wherever shown having apparently inspired many showmen with the desire to include it in their programmes. There are a few dates still open and full darticulars may be obtained upon application at Chrono House.

Gaumont Topicals.

Saturday will be a busy day for the Gaumont Co. Preparations have been made to secure a complete record of the boat race from the most promising points on the course, and it is intended to get out a copy in time for inclusion in the afternoon performance at the Hippodrome. The film will also be shown at the Coliseum. Mr. Welsh will be in charge of the party and immediately photographic operations are concluded goes on to the Crystal Palace for the Association football match between England and Scotland, which Gaumont's will film by permission of the Football Association.

Living Pictures of the Antarctic.

In Lieutenant Shackleton's narrative of his magnificent journey to within 100 miles of the South Pole, which appeared in the *Daily Mail*, the intrepid leader of the party makes a note ot the fact that the kinematograph was found of value by Mr. Eni Marshall, the surgeon and cartographer of the exhibition in securing "records of natural history." Lieut. Shackleton also notes that the Southern party, of which Mr. Marshall was a member, "surveyed and photographed many glaciers." Sir Philip Brocklebank, of the Westward party, also secured many photographs and the leader's report states that "useful geological and photographic work was done." It will be noticed that no reference is made to the exact extent of the work performed by the living picture camera, but it seems probable that some highly interesting films will result from the expedition.

Living Pictures at the Croydon Election.

One of the chief features of the recently concluded bye-election in Croydon has been the display of living pictures given in one of the chief streets of the district by the Gaumont Company on behalf of the *Daily Chronicle*. The pictures, which were witnessed by crowds of some 15,000 persons, included a number of subjects showing some of the scenes in the streets during the election excitement, among these, which were projected a few hours after being taken, being views of Miss Helen Fraser, of the National Union of Woman's Suffrage Society, addressing the electors in opposition to the Unionist candidate. Mr. Raphael, the unsuccessful Liberal candidate is, in another subject, shown addressing a meeting in Factory Lane, and among other scenes illustrated are Mr. Hunnable addressing the crowd and the militant suffragettes advising the electors to "keep the Liberal out." In addition to these, selections were given by Harry Lauder and Victoria Monks by means of the Chronomegaphone, and a number of other subjects, including From Forest to Fireside (the making of *Lloyd's News*), Two College Chums, The Kaleidoscope, Smuggler's Daughter, Glories of Sunset, Vulcanic Chimney, and Drama on the Sea Coast. By means of the Pantograph a series of amusing sketches were rendered, and the result of the poll and the figures thrown on the screen actually four minutes before they were shown at the Town Hall. The pictures are recognised to have played a valuable part in keeping the huge crowds which were waiting for the result interested, and in preventing horse play and rowdyism in the streets.

If you would make more money

BECOME A PRACTICAL BIOSCOPE OPERATOR

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London Bioscope SCHOOL

Gives expert instruction in all the technical details of Electric Projection. You can learn quickly and earn a good salary on completion

Proprietors and Managers of Picture Shows should take our course and thus secure themselves against accident or breakdown

WRITE FOR PARTICULARS TO-DAY

TO THE SECRETARY

LONDON BIOSCOPE SCHOOL

12 St. Martin's Court, London, W.C.

(Opposite Hippodrome and Leicester Square Tube Station)

Film Plots on Slides.

Another useful novelty is introduced this week by Messrs. Walter Tyler, Ltd., whose "topical slides" met with so gratifying a reception from the showmen. The latest idea takes the shape of a special slide to accompany a film subject and bearing in easily read lettering a *precés* of the plot, so that the subject may be more easily followed by the audience. As an experiment, Messrs. Tyler have issued slides bearing a concise description of the first film in the new Eclair series, "Morgan the Pirate," and these and particulars of the terms on which they will be supplied may be obtained on application to Messrs. Tyler. Showmen will probably find the use of these slides both cheaper and more effective than printing a description of the film in their programmes.

Brief Notes from Italy.

The Olympia Living Picture Theatre was opened at Aquila a few days ago, and in its equipment is said to be in no way inferior to the best picture halls in the country. Artistes and pictures are alike well selected, and the new hall has been liberally patronized since its opening.

Reports from Pisa state that partly as a result of the cold weather and partly because of the re-opening of the theatres, the living picture establishments are in many cases losing badly. The Lumiere, Splendor, and other leading halls, who give a lengthy programme of good subjects continue to do well, but many of the others, despite a reduction in the prices, can barely cover expenses.

"Urbanora" at the Palace.

The unusual severity of the past winter is attested by the fact that quite recently Niagara Falls were completely frozen over for the first time since 1861, and some impressive animated scenes of the event have just been included in "Urbanora" at the Palace Theatre. A realistic series illustrating native life in the Oasis of the Ziban puts the Algeria of to-day vividly before the spectator; while the latest movements of his Majesty the King—here shown inspecting Mr. Wilbur Wright's aeroplanes at Pau, and conferring with Sir John Fisher on the deck of the "Dreadnought"—impart a keenly topical interest to the exhibition and one which will be further strengthened next Saturday evening by a complete record of the University Boat Race. In the meantime many new "Kinemacolour" subjects—life motion pictures in the actual colours of nature—have succeeded those of the first presentation.

Picture Shows and Licensing Authorities.

At the York Police Court, on the occasion of the annual renewal of dancing and music licenses in the city, Mr. H. S. Knowles applied on behalf of Mr. Sydney Bacon, the licensee of the Victoria Hall, for a license to use the hall on Sundays and Good Fridays for kinematograph entertainments. He explained that the entertainments on such occasions would be the representation of religious tableaux, and said that an undertaking would be given that nothing but religious subjects would be shown. The Magistrates' Clerk (Mr. F. J. Munby) suggested that the application for these licenses should be made on an occasion when the entertainment had been arranged, so that the magistrates could know what its character would be, and this, together with his further suggestion that the same course should be adopted with regard to the Festival Concert Rooms and the Exhibition Buildings, was adopted by the magistrates.

At the quarterly meeting of the Liverpool Justices on Wednesday last Mr. Shelmerdine remarked that at the previous day's court a license was granted for a kinematograph exhibition in a certain café. He asked if there had been any application of the kind before? The Clerk: No, it was the first case. Mr. Shelmerdine: It seems very undesirable. The Clerk explained that as it was the first case of the kind, the application was granted for two months only as an experiment, and the applicant was informed if anything was said against the exhibition during that time the matter would be brought before the Licensing Committee. The Clerk added, in reply to Mr. Shelmerdine, that the performances would take place in the daytime, and precautions had been taken against the possibility of fire. Mr. Shelmerdine: It seems a dangerous precedent. The Chairman: There is no doubt about that. But it seems as though they wanted to improve their custom, and they are adopting a new plan. The Clerk: It is following a custom which is in vogue in London, and has been a great success.

Annual Meeting of the Bio Trust, Ltd.

The second ordinary general meeting of the Bio Trust, Ltd., was held last week, Mr. W. T. Smedley, F.C.A. (the Chairman), presiding. In moving the adoption of the report and accounts the chairman said that as a result of the first year's transactions of the company the whole of the shareholders would receive a dividend at the rate of 10 per cent. per annum, which he thought was very gratifying under all the circumstances. The revenue was derived entirely from their share of the profits of the Neostyle Manufacturing Company. Their interest in that company was bought on November 17th, 1907, and on November 30th, 1908, it was sold for a sum of money which brought them in, approximately, £64,000. In order that there might be no doubt about it they took the opinion of eminent council, and he gave his opinion most decisively, not only that that was profit which was devisable, but that a considerable portion of the purchase money might also be treated as profit. The prospectus of the new company (Roneo, Ltd,) contained the sales year by year up to the end of 1907. The profits for the first half of 1908 were certified at a sum of upwards of £12,000, which was equivalent to about £25,000 per annum. At the present moment the Roneo Company was making upwards of £3,000 net profit per month, and the Trust could rely upon their investment in Roneo, Ltd., which was larger in amount than their present capital, providing them in the future with a dividend of 10 per cent. The next important asset of the Trust was their interest in the Kinora. Experiments were made for months, and they found imperfections still remaining in the camera; but now, he was happy to say, it was perfect in its working. They had acquired a patent which had fourteen years to run, and they had no fear of any competition. There was no patent in the Kinora itself; the patent was in the reel and the means of releasing it. They could sell the Kinora at a much less price than that charged last year and still make a very handsome profit out of it. The reels, which could be made in the company's new factory at a very small cost, would also leave a very good profit. They had arranged to put down a large factory for the manufacture of these reels only at Letchworth. This manufactory would enable them to put out 5,000 reels per week. If they only made a net profit of 1s. on each of those reels it would give them upwards of £12,500 a year. The capital of the Kinora Company was £12,000, and from this one article alone they ought to be able to make, within a couple of years at any rate, £12,000 per annum. In addition to that they had the Kinoras and the cameras to sell, so that they were very hopeful about the future of the Kinora Company. The Bio Automatics was another concern which they took over. It was going on, but he did not suppose that they would come out with much or any profit this year. He was hopeful, however, that in future they would make a substantial profit out of that company also. Little had been done with reference to the Biograph Company, but he was in a position to state that the accounts of the Biogen Advertising Company would show a very substantial profit. The Roneo was perfectly safe for 10 per cent.; he was very hopeful about the Kinora producing more than 10 per cent. in the future; and the Biogen Advertising Company was making a substantial profit. He moved that a dividend at the rate of 10 per cent. per annum be declared.

Mr. G. G. Greenwood, M.P., seconded the motion, which was unanimously agreed to.

Perfection!
What a Picture!!

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"Animatophone"

At Work!

The **"SYMPLEX"** Synchronizer gives the **Operator** complete **control** even if the **Picture** is **out of sight**, and, what is more, it **does not give the game away** to the **audience**

The "Symplex" can be fitted to your own Projector and Gramophone ***Free of Charge***

A CHANGE OF PICTURES EVERY WEEK.

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Offices (First Floor) **12 LITTLE NEWPORT ST., W.**

Le Lion Films

The Ruffians' Public House

586 feet

If you have not seen this Film you have missed something GOOD

A Splendid Dramatic, thrilling from start to finish See description

Caspian Sea Ports

545 feet

An instructive and highly interesting travel picture

Knives & Forks of Silver

315 feet

A good comic of a novel order

Sole Agent for the British Empire:

J. F. BROCKLISS

7 Rupert Court, Rupert Street, London, W.

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Electric Theatres, Limited.

On Saturday last the directors of this company declared an "interim" dividend of 1s. on each 10s. share: the present value of the script is remarkable, the quotation on change being 22s. 6d. per share. The directors having ample capital for all purposes in hand, have decided to at once materially extend the operations of the company. In the metropolitan district they are opening up Commercial Road, East, Tufnell Park (Stanley Hall), Brixton (Acre Lane), Ealing and Camden Town. New premises are being acquired at Croydon, Plymouth, Manchester, Liverpool and Birmingham. The seven "theatres" now open are, we are told, all proving remunerative, and, indeed, so far as this Company is concerned, we understand, no falling off of public patronage has been experienced.

Living Pictures Still Tracing Lost Children.

The Paris papers of last Wednesday relate an interesting story of how the traces of a lost young lady were found, or are thought to have been found, thanks to the kinematograph. Eighteen months ago, says the *Leader* correspondent, Mlle. Eugénie Gendron, aged sixteen, mysteriously vanished from her home, to the intense grief of her mother, whose efforts to find the girl were unsuccessful. Yesterday Mme. Gendron paid a visit to a kinematograph performance, with her son, at La Villette. One of the scenes represented was a fete at Seville. And among the dancers on the public square Mme, Gendron declared she recognised her lost daughter. Her emotion was so strong that she fainted. She is quite positive that it is her daughter she saw, and the address of the maker of the film has been given to her in order that she may follow up the clue thus obtained.

German Living Picture News.

The World's Theatre at Meissen has changed hands, Herr Paul Gutine having disposed of it to Herr Fleischmann.

A new theatre for the display of living pictures has been opened in the Winter Gardens of the Café Gacif Krefeld under the name of the Parade Theatre.

Herr Aug. Greune has opened the Edison Theatre in Luneberg.

Leipzig has another new picture show—the Silien, in Silienstrasse. Another show has been opened at the hall of the Franz Brewery.

Messrs. Weber & Beltner have taken over the Dechophon Theatre, Breslau.

Kufferberg & Co., the Public Film Export House, Berlin, has been wound up.

The Councils and Living Pictures.

At a recent meeting of the Faversham Town Council Councillor Shaw asked what powers the Council had in regard to dangerous entertainments given at the Institute. There had been so many accidents with kinematographs that if they had any powers they should call the attention of the Institute Committee to it. The Town Clerk said there was nothing in the licence regarding this matter. Councillor Shaw said he thought in the interests of the public it was a matter that should have their attention. Councillor Lewis Jackson said that when the fire brigades gave a kinematograph entertainment recently the captains put extra men on duty and took every precaution. No doubt the Institute Committee would take the same precautions at similar entertainments. The Mayor said that at a recent entertainment when the hall was packed with young people note was taken of the time in which the hall could be emptied, and it was found that it only took four minutes, so that the matter of exit was satisfactory. With regard to the special danger of kinematograph entertainments the Committee were considering a clause in the new Children's Act and would carry out what was recommended. The Town Clerk promised to look up the law on the subject.

PHOTOGRAPHIC AND OPTICAL BOOKS AT GREAT REDUCTIONS.

New Books at 25 per cent. Discount! Books on Photographic, Optical, Technical and ALL other subjects supplied. Sent on approval. State wants Catalogues free. Books purchased.—W. & G. FOYLE, 135 Charing Cross Road, London W.C

Remarkable Film Subject.

THE TOWER OF LONDON.

(Issued by Williamson, Dressler & Co., Ltd.).

Our English manufacturers are occasionally accused of falling behind their Continental rivals in the fine art of staging, and it must be admitted that the average film by a French or Italian firm is better set than those produced in England. It is gratifying to notice that English firms are more and more becoming alive to the necessity of careful staging—some of the recent issue, both as regards the number of actors employed, the provision of suitable costumes, and the preparation of historically correct scenery and stage fixtures being equal to any from the most famous French studios. A film which Williamson's issue this week entitled The Tower of London is a capital example of the strides made in this direction by English makers.

The romantic period associated with the life and death of Lady Jane Grey is selected for the series of pictures. We see the State entry of Lady Jane Grey to the Tower, the offer of the crown, and subsequent procession with beefeaters, soldiers, courtiers, etc., in attendance.

Cicely, the maid, is beloved by Lord Courtney. The gaoler of the Tower proposes to Cicely, is refused, and vows vengeance. He procures the arrest of Courtney. Lady Jane takes Ciceley into her service, and refusing to sign the documents presented by the Prelates, she is cast into prison. Cicely sends a letter to Courtney, and is abducted by the gaoler. Courtney, in prison, receives the letter, and is put on the rack and tortured in sight of Ciceley.

He is taken back to his cell, and Cicely escapes. The gaoler pursues her, and Courtney also escapes and engages the gaoler in combat, with the result that the gaoler is thrown from the battlements and receives fatal injuries. Before dying he reveals the secret of Ciceley's connection with a noble family by birth. Lady Jane Grey is condemned to death and is led to the scaffold for execution by the headsman. This is a most thrilling scene. The final scene shows Lord Courtney and his wife Cicely away from the intrigues of Court life, living peacefully in a quiet country home.

For the larger number of the scenes of a most impressive subject Messrs. Williamson have been fortunate in securing the run of a fine old Elizabethian mansion, so that for the outdoor scenes a background was ready furnished far superior to anything which could be produced by the cleverest scene painter. The latter has, however, had ample scope for his talents in the numerous scenes inside the Tower, and battlements, dungeon, torture chamber, and lady's apartment are rendered in a striking manner. The acting is also admirable, the scenes in the torture chamber, the hurling of the gaoler over the ramparts, and the final scene at the scaffold calling for special praise for both the chief actors and the supers, whose numbers add so much to the effectiveness of the film.

As a feature subject The Tower of London will not be easily beaten, and we cordially recommend inspection by the showman.

THE PREMIER FILM SERVICE

The firm who offer their service at specially low rates generally put them at their true value.

What is worth doing at all is worth doing well, and all good work must be paid for.

Our present leading position in the film hiring trade has been created through satisfying our customers.

NO COMBINES, RESTRICTIONS or MONOPOLY

The years are slow, the vision tarrieth long,
And far the end may be.
But one by one the firms of **fancied** wrongs
Come out and leave us FREE.

Lists, Programmes and Quotations on application.

FILMS Limited

18 & 20 MANCHESTER STREET,

LIVERPOOL.

Telephone 6782 Central. Telegrams, Films, Liverpool.

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Lantern Rays.

There were three acting managers discussing — the weather, at a rendezvous not far from Charing Cross, "So far as touring the provincial Assembly Rooms is concerned," said one, "things are not too rosy; whether it is the bad times or whether the public have had too much bioscope I cannot say, but the box office looks pretty sick with most of the travelling picture combinations."

"Well," said A.M. No. 2, "the wonder to me is it has lasted so long as it has, with these permanent shows opening up everywhere; there is one point, however, we have 'em on." "And that is?" I asked. "Why the illustrated songs; given a fair vocalist and good slides, the bioscope takes a back seat." In which statement Managers 1 and 3 heartily coincided.

This then is the utility and value to-day of the lantern pure and simple, at any rate when allied to a good and well-trained vocal organ. No question of non-flam films or safety shutters here, no scientific synchronisation required. Turn on your vocalist—if need be, behind the screen—insert the slides in proper order, and please your audience. Simple, if unexciting.

And then some thoughts arise; in my mind's eye I again was in the "large theatre" of the old "Polytechnic Institution." The hall was darkened, the lantern threw an act drop on to the white proscenium curtain. Mr. Buckland, the lecturer, commenced to read the "Book." Anon the curtain rolled up, scene after scene was "dissolved" and projected, wonderful effects were shown, eccentric dancing, duels, moving processions, etc., all depicted by the old time "three-decker" or "oxy-hydro optical lantern." Burlesques and pantomimes are not the only fare. Tours in the Highlands and through America, Wonders of the Microscope (with living insects, etc.), the "Transit of Venus," and a hundred other amusing, instructive and scientific subjects.

If, thought I, the modern audience so much appreciates songs with slide illustrations, why not devote a little thought to reviving and surpassing the glories of the old "Poly" lantern; let not the kinematograph monopolise the entire field of modern effort and inventive genius. Give some thought to the more valuable if less exploited "lecture antern."

With the object of discovering what progress is now obtaining in this direction I made my way to the well-appointed establishment of Mr. York in Lancaster Road, Notting Hill, W., by whom I was most courteously received. On explaining the object of my visit Mr. York became politely communicative.

"Yes," he said, "I remember the wonders of the old Polytechnic lantern lectures and playlets very well, but to revive them would mean a very considerable outlay. The lanterns in use there were most exceptional machines, practically built with the structure and having huge condensers, and indeed being altogether too large to be portable. Then, again, no expense was spared in the preparation of the pictures (they were really too large to be called 'slides' in our acceptation of the term); some were painted by Royal Academicians, some by popular designers of the period, others by leading humorous artists on the then popular comic journals; in price one picture would cost the management as much or more than we now charge for an entire set."

"We have now in stock slides illustrating the story of 'How Jane Conquest rang the Bell,' by the late Dr. Croft, who was for years the hon. director of this department of the Institution in Regent Street. He was an enthusiast, and assisted by Professor Pepper and other master minds, certainly introduced effects which were then unique and have never been equalled since in public lantern lectures. With him it was no question of remuneration, merely a desire to discover the limits of possible perfection, and yet the kinematograph escaped him!"

"A Mr. King was associated with the scientific side of the Polytechnic; he is also dead, but I believe was succeeded by the late Mr. Hepworth, whose son is so active and successful in the kinematograph world. Some of the original pictures are, I think, at the Aquarium, Yarmouth; at least, they were a few years since, but would need specially constructed apparatus to project them successfully."

In answer to further questions Mr. York said: "I fear you have not quite grasped the present position of the lecture lantern. As a means of amusing the public it has, of course, dropped into second place since the introduction of the kinematograph, and indeed the 'theatre trains' which now serve the vicinity of all the large British centres would in any case have reduced public attendances at "dissolving view" entertainments given in the smaller towns and villages. But to-day the optical lantern is by no means at a discount. I find a steadily increasing demand for slides, especially those of an educational interest, and this is markedly so in the northern Midlands, Lancashire, Yorkshire, and the north."

"To give you some idea of the demand I may tell you that we have a stock of over 50,000 different slides, and we add to these between 500 and 1,000 new slides annually. To do this we have a large and expert staff working constantly all the year round at our factory at Bridgewater, which is completely equipped in every detail. Although our field of subjects is so extensive—including views all over the world, material for scientific lectures on all subjects, topical photographs, and song slides—we are in a position to supply at a moment's notice 95 per cent. of our entire list, and any of the few remaining pictures can be duplicated and delivered within three days."

"Respecting song slides, I may say that to prepare these satisfactorily necessitates a far more heavy outlay than you might imagine. We have here in London every facility for executing the necessary photographs; it is the scenic appointments which entail expenditure. You are admiring those slides to illustrate "Killarney" and "The Lost Chord"; they were taken and produced on these premises. It is, however, only the 'classical' songs—those in steady demand—which it pays us to exploit. The life of the so-called 'popular song' is so transient. The ballad which is sung in every pantomime one year is forgotten the next, and the present demand for slides to illustrate new songs would not warrant the time and expense of preparing them."

"Yes, I know the American houses send over song slides from time to time, but they are scarcely satisfactory from an artistic standpoint. When all is said, the British slide-maker produces the best work in the world. Foreign work may be useful at the moment, but it lacks finish and I doubt if it is permanent. We find the wet plate system produces a satisfactory result combined with extreme durability. It is more troublesome and far more costly than the modern hastier methods, but it is unrivalled for securing the best type of slide."

"The popularity of the optical lantern would, in my opinion, be immensely increased if the distributing houses were to attach more importance to the sale of slides and afford better facilities for the display of recent additions; more especially does this apply to the Metropolis. We find the retailers of Manchester, Bradford and the northern cities

1909

GRAND NATIONAL

By courtesy of the Directors of the Empire Theatre, London, W., we have been enabled to put this film on the market.

We laid ourselves out to eclipse all previous efforts on this thrilling race and think we have succeeded. You will doubtless remember the fine picture that we got when old Drumcree rolled home. Then came our next triumph—the splendid 1905 picture of Kirkland finishing first amongst a bevy of riderless horses. Then we reproduced the 1907 race, won so grandly by Eremon. Now we come to 1908 Race which, although deeply interesting, was not good photographically owing to the inclement weather. This year we have far and away outclassed anything done before.

IT IS A THRILLER

But let one of the greatest sporting authorities, namely, "The Sportsman" speak for us. Under date of March 30th, they say:—

"It is a singularly fine achievement, and in racing at all events, nothing better has been seen on the Bioscope. The operators were evidently at work early, for 7 a.m. scenes are shown, Lutteur III being brought to the door of his stable to be Bioscoped. . . . The pictures are intensely realistic and moving, and all interested in racing should see them. . . . It is the Bioscope's best achievement."

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are much more alert in bringing novelties before their customers, with the result that their sales are increasing at a much greater ratio than those of the southern vendors. We are consequently making special efforts to meet the requirements of our northern connection. The same remark applies to song-slides; if there is any new composition which becomes a 'craze' and we find a general demand for slides to illustrate it, you may depend we shall be only too pleased to put the same on the market, and the quality and finish will be worthy of the best English traditions."

Mr. Robt. W. Paul, of New Southgate and Leicester Square, is now showing an excellently designed portable optical lantern capable of either horizontal or vertical projections and adapted for the Nernst light. Being only 7 lbs. in weight and extremely compact, it is admirably suited for scientific lectures, etc., and the price, having regard to the high quality and finish of the apparatus, is extremely moderate.

Condenser.

Correspondence.

[We do not accept responsibility for the views expressed.]

SHOWMEN AND MANUFACTURERS.

To the Editor of The Kinematograph Weekly.

Sir,—There appears to be a lot of excitement, diversity of opinion, and attempts of different kinds to improve or at least alter the present state of things in the animated picture trade, and I would like to suggest one or two alterations which might be made in favour of the showman. When I say showman, I mean a man who runs picture halls only, and has nothing to do with manufacturing, or hiring out either machines or films. How many manufacturers and renters are running their own shows? Far too many for the good of the trade, in my opinion. Let each man stick to his own line of business. If he is a manufacturer, let him remain so. There is far too much of the knocking-out process going on. I know of several cases where big London manufacturing firms have opened out in the provinces in opposition to men who were devoting themselves to the business of showmen only, and the former are devoting every means in their power to close them down. It is time something was done by the showmen. Let them form an association of their own, the main object of which should be to cease doing business with manufacturing firms who are running opposition shows. If it could be arranged, how beneficial it would be if the ordinary showman (the man with one or two shows) on reading a description of a good picture in your valuable publication, could at once wire or write to the manufacturer and book the film for the following week at a reasonable rental. As the business is at present, what chance has the ordinary showman of obtaining absolutely new films? Not much. In many cases the hiring agency have shows of their own, and the poor little showman must wait until the agency have had their pull out of the picture. If there is any firm who will hire out absolutely new stuff at a reasonable rental for one week, I will be pleased to hear of them through our paper.—Yours truly,

"Showman."

ARE ENGLISH FILMS BARRED IN AMERICA?

To the Editor, Kinematograph and Lantern Weekly.

Sir,—With reference to the letter in your last issue, I think Messrs. Butchers could have got all the information they required by the simple expediency of ringing me up on the 'phone, seeing that I have just arrived back from the land of Trusts, where the battle is raging fiercely, and most important of all that it was I who was responsible for the Exhibitions in New York and Philadelphia ("This city" referred to in the letter from across the ditch).

But seeing that Messrs. Butcher prefer to rush into print, I beg the favour that you will allow me to reply to the allegation that is contained in the letter.

I am first going to answer the question by asking another, namely, "Ask every manufacturer in England who has entrusted their agency to The International Producing and Projecting Company of Chicago whether they are not more than satisfied with the quantity of their subjects which have been placed on the market?" They will soon tell you whether English firms are barred or not. I am quite safe in asserting that we English manufacturers have secured the largest orders from the American market which have been placed for about two years.

The firm who writes such a letter or letters (for I have had more than one brought to my notice) from America are the very last in the world to shout about someone not getting orders. The writers simply laid down at the dictation of the Trust and took their gruel like good boys. Not a cent was spent or a voice was raised to re-open the closed door. But as soon as the manufacturers themselves start a campaign and succeed in forcing an entrance, our friends across the water, who understand so well the selling of English films that their sales dropped to zero and they destroyed further possible sale of the subject by renting the samples out, start crying.

If they had had the pluck to force certain members of the Trust to keep their agreements, which we were assured could only be broken by the descent of an Angel from Heaven, we should have most loyally backed them up in every possible way. Even to-day the firm I refer to, who are shaking in their shoes at the threats of the Trust and the actions of the Gum Shoe Squad, have quietly slipped out of the film business as themselves, but try to hang on to the fringe and take no responsibility by being interested in a separate company, and so they think they escape the responsibility which they fear. And this is the firm that cries out that they know how to handle the business whilst we manufacturers do not.

Whilst on this subject of America, Mr. Editor, if you can spare me the space, might I refer to the most *unEnglish* methods of a certain man connected with the Trust on this side of the Atlantic, who so far forgets himself to send anonymous letters to the trade papers to injure his fellow European makers. The twaddle has already and will further recoil on his own head. I cannot for the life of me imagine a Britisher who has a spark of affection for his fellow countrymen, to say nothing of the trade of the land which gave him birth, trying to injure British exports into a foreign country. There must surely be a slate loose somewhere. I have travelled in many foreign lands and have always, when I have knocked up against one of my countrymen, whether he be a competitor or not, received every assistance that lay in his power to give me. It is, indeed, a new experience to find a man, who claims to be an Englishman, stabbing his fellow countrymen in the back with anonymous letters in a foreign land.

Apologising for taking so much space and thanking you in anticipation of your publication.—Yours, etc.,

Will G. Barker.

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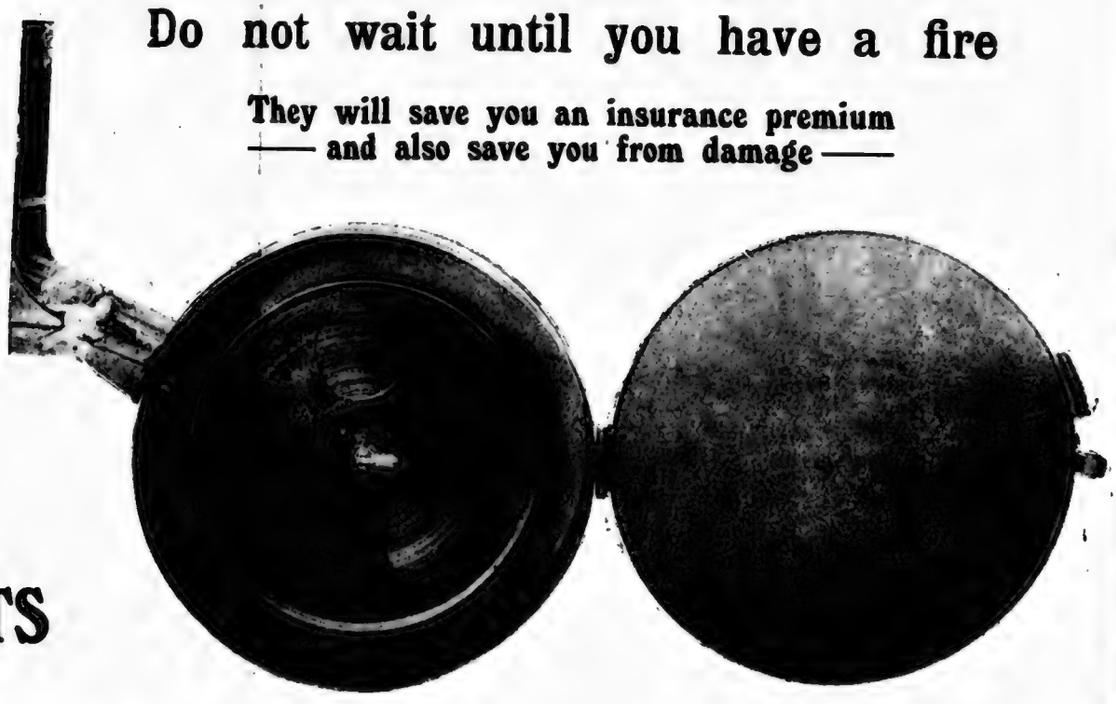

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Something New in Safety Arc Lamp Rheostats.

At a time when so much attention is being directed to the safety of kinematographic exhibitions, which almost always necessitate the use of resistance in the arc lamp circuits, the following description of a new type of rheostat, designed by Mr. Robert W. Paul, of New Southgate, London, will be of interest.

The objects arrived at are perfect ventilation in order that the resistance may keep cool, strong mechanical support for the wire, reduction of weight, and efficient protection from accidental injury with facility for easy control by the operator.

The rheostat illustrated (Fig. 1) is suitable for any current up to 50 amperes on a circuit of 100 or 110 volts, and a similar, but somewhat larger form may be used either on such circuits or on any from 200 to 240 volts.

FIG. 1

In regulating the current one or more of the sections is put in parallel, so that when the maximum current is passing, the whole of the resistance wire is in use, thus presenting a large surface for the dissipation of heat, in contradistinction to the rheostat commonly used, which has the smallest amount of wire in circuit when the current is the greatest, and therefore necessarily tends to overheating. The wire is woven into a fabric with asbestos threads, impregnated with a mineral material which makes them almost as hard as the wire and preserves their insulating properties.

This construction allows the air to circulate freely; the nets are mounted on a light frame enclosed in a wire-work cage, and it is difficult to conceive how more complete ventilation could be obtained. In actual practice the temperature of the resistance does not rise above about 180 degrees C. In use, the rheostat may be hung on a wall, terminals downward, or stood on the floor.

FIG. 2

The whole is entirely self-contained, the terminals being mounted on a slate slab inside the cage and covered by a hinged lid. Travelling exhibitors therefore do not need any packing-case for the rheostat, but a strong waterproof bag with handle furnishes all the protection needed; the weight of the 50-ampere rheostat complete is less than 24 lbs.

The amount of resistance in circuit may be regulated by connecting the leads to one or more of the terminals, each terminal corresponding to a current of 10 amperes.

When it is desired to fix the rheostat at a distance from the operating box and at the same time place it under immediate control of the operator so that he may strike the arc with a small current which is then gradually increased, a special switchboard is used. This switchboard, which is mounted on a teak base, carries three quick-break switches, each capable of breaking a current of 25 amperes on a circuit of 240 volts, without causing any arc which would damage the contact.

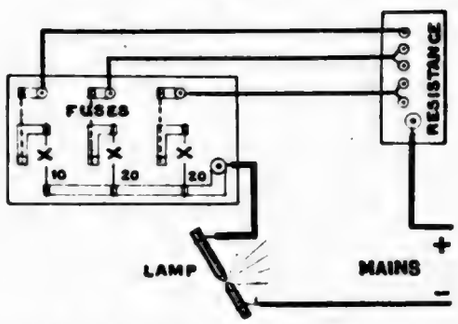

FIG. 3 DIAGRAM OF CONNECTIONS TO 50-AMP. RESISTANCE.

Three cables only are required to connect the switchboard to the resistance, two of the cables being each connected to two sections in parallel and the other to one section; thus the switches respectively control to 10, 20 and 20 amperes, and by closing one or more of them any current up to 50 amperes is obtained as desired.

In addition to the switches three fuses are fitted, each of which protects the section corresponding to the adjacent switch. It will be

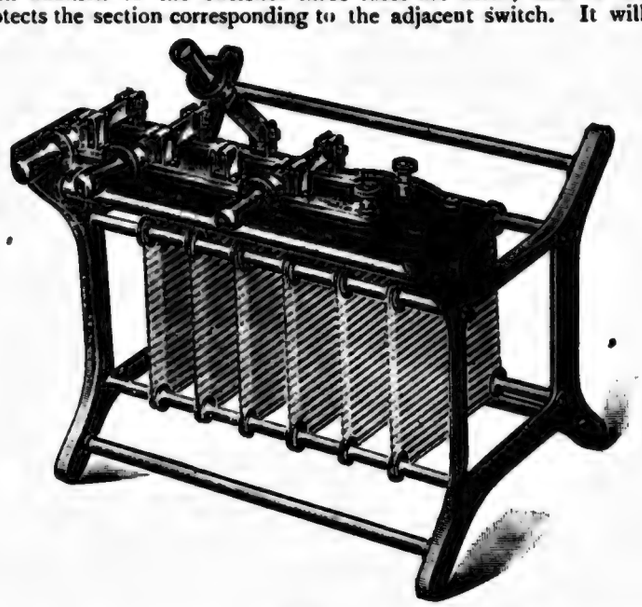

FIG. 4

seen that this is preferable to having a single fuse for 50 amperes, which would not protect a 10 ampere section efficiently.

Should a fuse blow it can be instantly replaced by the spare fuse provided, and the blown fuse wire is then replaced at leisure.

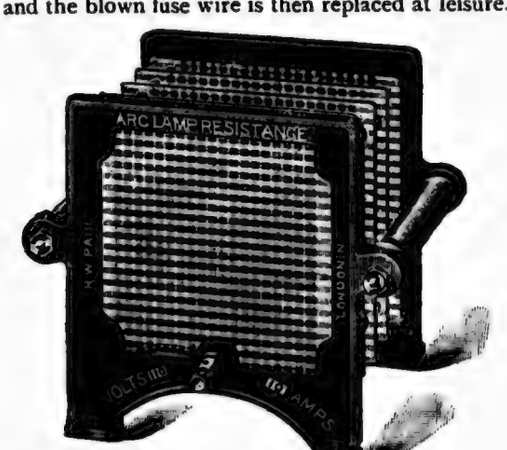

FIG. 5

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Sadie, a clerk in a fruit store, puts a "mushy" note in a basket of fruit which she is packing. The deacon purchases the basket, finds the note, thoughtlessly places it in his pocket, where "wifey" finds it. All manner of trouble follows, until Sadie comes to the rescue with explanations.

Dramatic **Code "Dealet"** **Length 393 feet**

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Grab, a money lender, demands immediate payment of a mortgage which he holds against the home of Mrs. Noble, and, in consequence, her son Tom is forced to leave college. In seeking employment Tom reads an announcement of a Marathon Race, enters the contest, wins the prize of $1000, and with it concels the mortgage.

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The three cables from the switchboard to the resistance are shown in the diagram of connections (Fig. 3), and as each cable is fitted with a suitable connecting thimble at each end there is no possibility of making a mistake in connecting up.

These rheostats are made for currents from 5 to 35 amperes, from 10 to 50 amperes, or from 10 to 70 amperes, and are so arranged that one or more arc lamps may be used with each resistance, provided the total current does not exceed the maximum.

For smaller currents a resistance (Fig. 4) on the frame of which the switches are mounted is used, these being arranged to adjust from 4 to 24 amperes.

For miniature arc lamps, taking from 5 to 10 amperes only, a very compact and cheap form of arc lamp resistance (Fig. 5) has been constructed on the same principle, but without the adjusting arrangements; it measures about 8 inches each way, and weighs only about 4 lbs. It is scarcely necessary to point out the advantage that these little resistances have over the somewhat flimsy apparatus usually sold with small arc lamps, since they eliminate entirely the risk of overheated and broken wires, and the danger of the shocks often obtained from the old pattern.

We have personally inspected samples of all these resistances, which are of substantial and workmanlike construction, and give evidence of the most careful design and finish.

The apparatus has been shown to the County Council Fire Brigade authorities and has, we understand, received their approval.

Latest News from America.

(From our Own Correspondent.)

New York, March 24th, 1909.

The Film War.

Continuing their vigorous policy the Patents Company, following the action against Swanson and Eugene Cline, have advised the Wonderland Film Exchange, Pittsburg, and the Pennsylvania Film Exchange that "our license to you is hereby cancelled for your breach of our terms. We demand that you return licensed film in conformity with Clause 19 of license agreement." The number of film rental exchanges which have gone over to the Independents from the Edison party now amounts to twenty or thirty. The latter, however, for the present, undoubtedly still possess the larger number of the exhibitors, though conversions are rapidly being made—fears of the legal action threatened by the Trust, though doubtless groundless, having the effect of inducing many men to swallow the latter's demands. Meanwhile, the preparations for placing Independent films of American manufacture before the American buyer are proceeding apace.

Mr. W.G. Barker sent a marconigram from the "Lusitania" on his voyage homewards thanking all who have assisted in "the good fight."

License Fees in New York.

The exhibitors of Greater New York assembled last week at the call of the Exhibitors' Association of New York. Several matters of vital interest were discussed, the first being the proposal of the Board of Aldermen to regulate moving picture parlours under a common show license, the fee of 250 dollars per year being recommended. Mr. Donegan, the Secretary of the Association, related how he had interviewed Alderman Smith and persuaded him that while the exhibitors were willing to pay a reasonable license fee, 250 dollars was too high. Mr. Donegan suggested that 150 dollars would not be a hardship and that he believed it would be acceptable to the Board of Aldermen. Some speakers suggested 100 dollars, but the discussion ended in a unanimous vote to recommend 150 dollars as the fee at a meeting which Mr. Donegan had arranged with the aldermen.

John "Doc" Krone, of Chicago, under whose direction and efforts the Chicago Film Exchange secured the ownership of the Gans-Nelson fight pictures, which cleared over 100,000 dollars in rentals, is on his way to this country with ten sets of the recent Britt-Summers battle. Krone has just returned from England after over four months exhibiting the Gans-Nelson and the Gotch-Hackenschmidt moving pictures.

Naval Authorities and Living Picture Men.

In future persons not belonging to the naval establishment who get permission to photograph war vessels or navy yards will be required to furnish without cost, duplicates of all pictures taken. These pictures may be used by the department for such purposes other than commercial as it may deem advisable. Moving picture films are included.

San Francisco Operators Organise.

The employees of nickelodeons and moving picture theatres have organised under the name of "Projecting Operators' Protective Association," and will wage a bitter warfare against theatrical managers and owners in their attempt to legislate against the five-cent theatre, which they claim is the poor man's theatre. The association has also made arrangements with the proprietors of the five-cent theatres to display the union sign, a brass plate, in every theatre where the employés are union men. The new association is an auxiliary to the Theatrical Stage Employes' Association and will shortly become affiliated with the San Francisco Labour Council.

Movement to Suppress Low-Class Films.

The New York exhibitors are generally congratulated on the success of their efforts to set up a Board of Censorship for films. The objects of the movement are to eliminate certain lower class shows which pander to the tastes of a degraded section of the public, and to generally raise the tone of shows. The board consists of three members from public bodies and two from the Exhibitors' Association, and they will censor films, illustrated songs, and vaudeville turns. The expenses will be borne by the Exhibitors' Association.

Recent Successes

Urban's Following in Mother's Footsteps, Indian's Gratitude (Selig), Origin of the Moonlight Sonata (Edison), Charlotte Corday (Pathe), and Return of Ulysses (Pathe Film d'Art), are highly commended as the pick of recent issues in America.

Items.

Mr. Berst, the resident manager for Pathe Freres, sailed on Thursday to consult with the heads of the firm.

Mr. Long, of the Kalem Company, will sail for Europe on April 2nd for a stay of some weeks.

Mr. Albert E. Smith, of the Vitagraph Company of America, is enjoying the first vacation that he has had for years at the home of his parents, in Santa Barbara, Cal.

Mr. S. Lubin, the film maker of Philadelphia, is the latest to produce a singing picture machine. His synchroniser is said to be both effective and simple—phonograph and projector are connected and there is no dial for the operator to watch. Another synchroniser is expected from George K. Spoor, of Chicago, shortly.

Mr. Charles Raleigh, of Raleigh & Roberts, Paris, sailed on March 17th on the "La Provence," after a sojourn of several weeks in America in the interests of the Continental film manufacturers.

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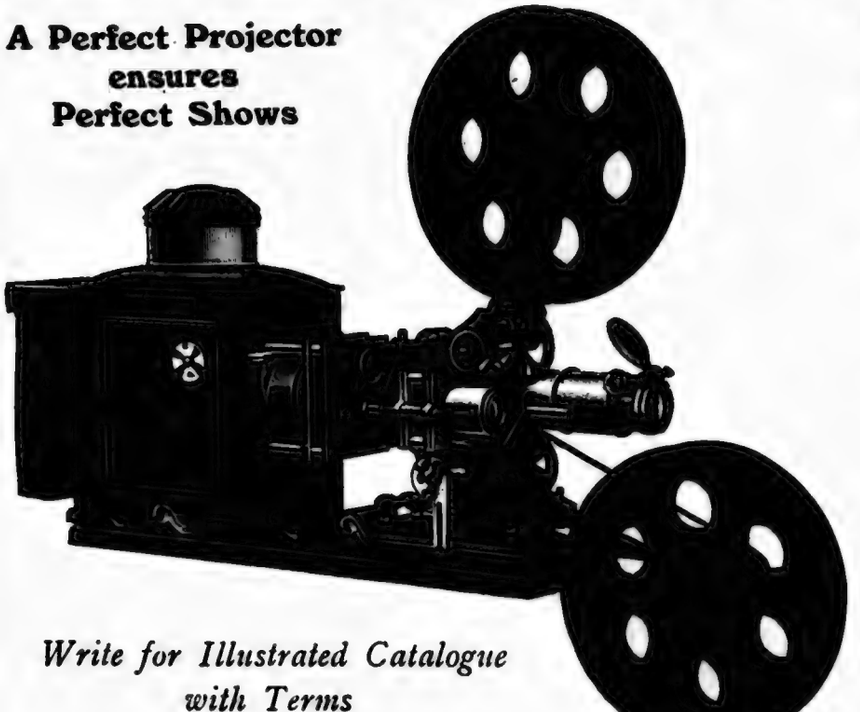

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THE DEACON'S LOVE LETTER has an amusing touch about it. A saleswoman in a fruit shop puts a note, addressed to her lover, by mistake in a basket of fruit. A deacon purchases the basket, finds the note, and thoughtlessly places it in his pocket. His wife, a somewhat jealous woman, finds it, and all manner of trouble follows, which is not cleared up until the sender of the letter puts things right.

The Vitagraph Company have a production of VIRGINIUS ready. It has been elaborately staged, gorgeously costumed, and the acting, as usual, is excellent.

L'Eclair.

The second adventure of Morgan the Pirate is unfolded in an Eclair film issued this week with the title THE PROPHECY. It is well up to its predecessor in the beauty of its scenes on the coast and at sea, and tells an interesting story with dramatic moments. Morgan is once again brought into conflict with a buccaneer chief—the latter has forced a gypsy girl to read his hand, and on being told that the lines foretell he will meet his death by hanging, he carries her off by force to a boat and rows off to his ship. Morgan is appealed to by the distressed father, and with his men follows in another boat. They are overtaking the buccaneer, when a shot from the latter wounds Morgan and he falls overboard. Two of his men plunge in to the rescue and he is carried ashore, and after his wound has been dressed, soon sets out on the buccaneer's track. The latter's ship is at last reached, the sentry stabbed, and his body thrown into the sea, and creeping stealthily along the deck, the chief and his force are taken unawares and captured, and the leader slung up to the yard arm. The last scene is impressive if a trifle gruesome, the rigging being shown against the sky, and the living actor actually being hauled up to the arm. The tinting effects, and the general photographic quality are excellent.

Edison

EDISON MFG. Co Ltd. Edison Works Wellesden LONDON N.W.

THE UPLIFTING OF MR. BARKER.—Mr. Barker reaches a position where the wish of "Ma" and the "girls" can be gratified—a trip to Europe and a glimpse at Royalty. The drawback to their pleasure is the fact that Pa is too American—too democratic. To please the ladies he allows them to coach him in the art of bowing and scraping, to his eternal discomfort and disgust. Arrived in Europe their troubles begin. Although Pa's bank account is large, Barker himself is thin, small and insignificant. After coaxing he is persuaded to prepare for his presentation. The eventful day arrives. The ladies are resplendent in court trains—but a bit anxious and nervous over "Pa". At the reception a lady's train upsets Barker, and he in turn overturns someone else which creates confusion. Barker retiring seeks his way home, where "Ma" is awaiting his arrival. The climax is excruciatingly funny.

THE COLOURED STENOGRAPHER.—Before leaving for business Mr. Bunk is despoiled of his cash by Mrs. Bunk for bargain sales. At the office his homely stenographer (chosen by his wife) aggravates him. He is restrained from discharging her by the appearance of his wife with her spoils. The bargains are, of course, of main importance. They are displayed and discussed with animation by the ladies. Business routine is shattered. Mr. Bunk rages from the office intent on obtaining a stenographer of his own choosing. At the employment office it is impossible to please him until the arrival of Miss Dimples, whom Mr. Bunk hires on the spot. Returning to the office, he is dumbfounded to find his wife still talking. He hides Miss Dimples behind a desk—diplomatically starts his wife home and discharges the cause of his woe. Seeking vengeance the discharged stenographer causes Mrs. Bunk's return, where she vociferiously demands admittance. Mr Bunk attempts to deceive her by substituting the coloured scrub woman at the typewriter while the pretty stenographer on her knees scrubs the floor. Upon entering Mrs. Bunk enjoys the situation by snubbing the stenographer and making pretensions of friendliness to the coloured woman, who, after making a sad mess of the typewriter, presumes to don Miss Dimples' "Merry Widow" hat.

MARY JANE'S LOVERS.—Mary Jane counted as her lovers all the neighbouring tradesmen, and consequently her work in Mrs. Scrap's boarding house was neglected. A burglar hidden behind the trunk was amused at the landlady's warning that any further evidence of amatory proceedings would terminate in Mary's discharge. Mary is little impressed. The handsome postman is invited into the dining room much to the discomfort of the burglar. Someone coming, the burglar ducks behind the trunk, as Mary in alarm hides the postman under the table. The grocer's boy breezily entering grabs Mary round the waist with evidence of proprietary right. Carefully screening the

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postman under the table she accepts his advances. The tramp marooned behind the trunk purloins a free lunch from the grocer's basket. The lovemaking has reached its height. The landlady is heard on the stairs; there being no chance for escape the boy is hurled into the trunk. The landlady, oblivious to the presence of burglars and lovers, sits down Policeman Flynn passing the window is invited in for a quiet glass. Being warm, he removes his coat and revolver, unfortunately placing them on the trunk. The burglar appreciating a good joke dons the coat of authority. With ready revolver he holds up the policeman, orders the frightened lovers from their hiding, and lines them up against the wall in true bandit style. Relieving them of their valuables, he hurriedly escapes amidst the hysterical screams of the landlady.

NORDISK FILMS CO

A view of THE DANISH CAPITAL UNDER SNOW is an interesting film from the Nordisk studio this week, the same company issuing two dramatics, THE BEGGAR WOMAN and A PRACTICAL JOKE AND A SAD END.

Cines Co.

A FATHER'S HEART is a lengthy dramatic from this firm in which the misfortunes of an old couple—a shoeblack and his wife—and their talented son, are traced. The boy's talent is noticed by a schoolmaster who gives him a free education and, ten years later, the young man parts from his parents and goes up to the capital to earn his living as an artist. Here he becomes entangled with a woman of doubtful character who poses for him. To meet the expense incurred by her extravagance the young man has recourse to moneylenders, with whom, unknown to him, the woman is in league, and he is fleeced right and left. One day a wire arrives for the young man announcing that his mother is dead, which the woman keeps back. A few days later the hero discovers her unfaithfulness, and comes across the intercepted telegram. Hurrying home with the money obtained from the sale of one of his pictures, he arrives as his father, whose household goods have been sold up, has ventured out once more to ply his old trade of shoeblack.

R. PRIEUR.

A PRINCE'S LOVE AFFAIR.—A young man having all that wealth can give him is unhappy that he cannot find a sincere love, all choosing him for his title and wealth. He resolves to disguise as a workman and obtains employment with a farmer who has a very nice daughter. We have a splendid picture of the orchards where the two young people are together. Finally he asks for her hand in marriage, but to prove her love he arranges that someone disguised as the prince offers her marriage, which she refuses. The prince, overjoyed, discloses his identity and offers her his title and wealth.

EASTER BELLS.—In the opening scene we see the people making their way to church, among them the old bellringer and his son. These two make their way to the belfry, and we see them ringing the bell. We then follow the bellringers home, where we see the son in despair because his father will not give his consent to enable him to marry the girl of his choice. The young man goes to meet his fiancee and they both go to try once more to get the old man's consent, but it is all in vain. The young couple then leave the home determined that they will be true to each other. Many years have passed and we see the old man in the belfry, but he is not strong enough to ring the large bell, and sits down in despair and dreams that he can see his son and his wife sitting on the embankment wall ill-clad and ill-fed. While dreaming the bell is rung by three angels. The old man makes his way home and tells his wife of his dream, and while he is telling her they hear a knock at the door. The door is opened, and the son and his wife come in with their young child. The old man receives them and a happy reunion takes place.

THE APOSTLE OF GAUL.—This film depicts a legend of the time of Cæsar and the Druids The first scene opens with a splendid view of one of the forests, in which is the chief priest's hut. We see some of the priests making their way to this. When the chief priest joins them they all go to cut mistletoe, which they consider sacred. The daughter of the chief priest is in love with a young Roman, who is pressed to embrace the belief of the Druids. Being a Christian, he absolutely refuses. The people are furious and determine to strangle him. An old man (who has been the preacher of the Christian religion in these parts) appears and arrests the arm of the executioner as he is about to perform his terrible sacrifice. The priests and the people are surprised at such divine control—they bow to him as a halo appears round his head. The victim is then delivered to the apostle. The film ends with a scene where we see the chief priest giving his daughter to the young man. The magnificent scenery and the acting in the film should guarantee a capital sale.

WALTURDAW CO. LTD.

HIS ONLY QUID is a comic with a novel plot. A gendarme is paid his wages—in one gold coin—and for safety places the latter in the end of his scabbard. Going for a walk when off duty, he stops to buy some flowers from an old market woman, and, desiring to pay her, pulls out his sword to get at the coin. The old lady, imagining he has designs on her life, takes to her heels. Stopping at a café for refreshment, the hero spreads consternation among waiters and customers alike by drawing his weapon when his bill is presented. A series of similar scenes follow, until at last the officer meets a young lady, who betrays no fear whatsoever, but willingly goes to a café with him, and when he falls into a tipsy sleep, quickly abstracts the coin and makes off. Awakened by the landlord the hero finds himself unable to pay the bill, and some of his victims making their appearance, his uniform is stripped off and he reaches the barracks in very scanty garb.

The beautiful TROLLHATTEN WATERFALLS are presented under a novel guise in another Walturdaw film, which, taken in winter, shows the huge columns of water frozen into queer and impressive shapes—only a thin stream of water falling where there is ordinarily an overwhelming torrent. The surrounding country is hidden under a thick sheet of snow and the picture is a novel and striking one in every way. The quality is good.

THE GAUMONT CO

The following are some of the chief Gaumont films. A SAILOR'S SWEETHEART.—Jack's mother and sweetheart go down to the quay to welcome his return. On board the old skipper narrates to them the washing overboard of Jack. They return home; sweetheart resolves to go to sea as a sailor. Out on the spree with shipmates. The night before they sail. The next morning poor Sally, head in bandages, sitting despondent outside the home. Enter Jack. Off on the troubled waters. Peace restored.

AN ATTACK OF INFLUENZA.—The "flu" with us again. Jones has a severe attack; sneezes all obstacles out of the way—persons, shops, houses, etc. He goes to a party; terrible disturbance of everything he comes near.

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*Tower of London	1125
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Views of the Eternal City ...	178

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Love and Duty	525
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The Polite Parson	350
My Dolly	about 400
Domesticated Elephants... ...	320
The Duped Othello	350

PRECISION FILM CO.,
Leytonstone.

Anarchy in England	300
The Price of Bread	540

VITAGRAPH COMPANY,
25 Cecil Court, W.C.

*Marathon Race	585
*Deacon's Love Story	395
*Virginius	945
Love of the Pasha's Son ..	540
The Treasure	464
Cleopatra's Lover	165

NORDISK FILMS CO.,
18 Cecil Court, W.C.

*Danish Capital Under Snow ..	312
*The Beggar Woman	512
* A Practical Joke and A Sad End	384
Neptune's Daughter	433
Halberg v. Games (Boxing) ...	364
Crossing the Atlantic	333
Siamese Religious Drama ...	361

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THE BLIND MAN OF JERUSALEM.—The scene opens in the house of the blind man; he is surrounded with luxury, his courtiers knowing he cannot see them mock him in gesture. His daughter enters and pretends to comfort him, but unseen makes court to her lover. One day the blind man left his house and was brought before Christ, who cured his infirmity. The servants, not knowing that their master has been cured, take advantage and proceed to rob him of his riches. His daughter, also believing him still blind, enters with her lover, and they fervently show their affections. In anger her father seeks the Lord, whom he meets on the way to Calvary. To Christ, who carries his cross, he exclaims, "Lord, is it for this thou hast cured me?" Christ bids him bear no malice. "And the old man learnt thus to pardon the offences of others."

J. F. BROCKLISS

J. F. BROCKLISS.—Mr. Brockliss has three Le Lion films to offer this week, an interesting travel film illustrates the points of interest of the CASPIAN SEA PORTS—views both of sea and shore being included in a film of good quality, while a trick comic subject, with the title SILVER KNIVES AND FORKS, introduces some novel effects.

THE RUFFIANS' PUBLIC HOUSE centres about the sagacity of a dog belonging to a farmer, who, returning homeward on horseback, enters an inn for refreshment, and is persuaded to stay the night—unaware that the inn has a very bad reputation, and that the disreputable old landlord and his servant had noticed the money in his purse when he paid for his refreshment. Fagged out, the traveller falls asleep on the bed in his clothes. During the night the two worthies enter, rob him after a struggle, and place his unconscious body in a cupboard. The dog, which has been tied up in the stable has heard his master's cries and, gnawing through the rope which confines him, makes his way to the inn as another wayfarer enters, and leads the latter to the cupboard where the unconscious man lies. Realising his danger, the man, followed by the dog, then jumps from the window—and seized by two policemen who have been watching the inn, and imagine him to be one of the bad characters who make it their headquarters. On his explaining, however, they all return to the inn in time to hear the story of the first traveller, now conscious again, and to capture the landlord and his accomplice. An interesting tableau of the farmer and his faithful friend concludes the picture.

URBAN ECLIPSE-RADIOS

THE PERSEVERING SUITOR opens with a view of the charming sea front of a Riviera resort. A Johnny, an extreme specimen of the type, sees and follows a pretty young lady. She will have nothing to do with him, and entering the grounds of her home, slams the gate in his face. He is not discouraged, and returning a little later with a bouquet, succeeds in reaching the house. Here a housemaid orders him off, but won over by a liberal tip, advises him to hide behind a bush until her mistress passes. He does so, but the gardener appears with the hose and drenches him with water. With a dry suit he returns to the charge the same evening, and begins strumming on a guitar beneath the fair one's window. She hears him, and responds by pouring a basin full of water on to his head. Puzzled for the moment, but not disheartened, the pertinacious suitor at last hits on the plan of becoming engaged as a servant at the fair one's home, and with his beard and moustache removed, duly makes his appearance as a butler, but his clumsiness is so great that he is kicked out by an irate parent After all these rebuffs he gets his reward at last by putting to flight two ruffians who have attacked the girl at a lonely part of the seashore.

SAVED BY A BURGLAR is an excellent piece of work from the English Urban studio. A little girl playfully venturing into her father's safe is accidentally confined there. Unaware of her whereabouts the anxious parents scour the country in search of her, but eventually the child is restored to them in a curious manner. A burglar breaks into the house, and forcing the safe, finds the sleeping child. Placing her in an armchair, he rings the bell to bring assistance and then steals out of the house—to run into a policeman's arms at the door. The officer carries him to the child's father, and the latter, grateful for his daughter's recovery, not only refuses to charge him, but gives an opportunity to retrieve his character as gardener.

WHY FATHER GREW A BEARD is the story of a once keen razor which is put to all sorts of purposes by various members of the household. Bobby borrows it to shave the poodle, and hands it to the gardener to prune the vine with; the latter passes it on to the cook, who uses it for chopping suit; Gladys next comes into possession, and divides her toffy with it; then it comes into the hands of another of the boys, who finds it useful in modelling a ship out of a block of wood. Father discovers the state of his razor next morning, and at breakfast there is a warm time for all the culprits. The razor itself with edge all notched is then shown.

HEPWORTH MANUFACTURING Co.

FROST BOUND NATURE.—This is a pretty winter panorama; the picturesque beauty of the ride being quite exceptional. A particularly fine feature is the photograph of one side of the path as the car travels along. Stereoscopic peeps through the snow clad trees are afforded, and as there are no hedges, or any other obstacle in the way, it has a charming effect. The trip is along the Surrey hills.

CINGALESE VILLAGE LIFE, STREET MARKET, KANDY.—The long narrow animated streets are peculiarly interesting. The squat houses show up daintily with the rays of the sun on them, and the market place appears quite a beehive of activity. FISHING VILLAGE.—The village is set amidst some very fine scenery and the natives are seen at work on their tackle. AMONG THE COCOANUT PALMS.—A large number of cocoanut palms standing in most irregular fashion, some leaning one way and some another, form a quaint picture. The bare trunks are noticeably tall, and men are seen climbing to the top, where the only bit of foliage is seen. NATIVE MAGICIAN.—Everyone has heard of the native "magic" workers, and an excellent display is given us here in front of a temple.

THE DENTIST'S DAUGHTER.—A dentist informs his daughter he is about to go out, much to the young lady's gratification. No sooner has her pa's back been turned than she is out at the window waving to her lover. The pair while seated together are surprised by the sudden return of the dentist, who indignantly kicks the young man from the place. Having fully vented his wrath he once more departs. The girl again moves to the window and fetches her lover in. The couple jump to their feet in alarm as they hear footsteps returning, and the young man hits upon a ruse to avoid if possible further rough treatment. Binding his handkerchief round his head he asks the girl to powder his face, and when papa arrives he observes apparently a patient in due agony. Taking off his coat he moves towards the looking-glass and observes the signs which disclose trick to him. Turning on the young man he quickly seats him in the operation chair. The dentist makes one or two extracts despite the young man's yells of alarm, and finally expels him from the house. The persistent lover in the next scene makes signs to the lady as she appears at a bedroom window with a hat and jacket on, and when he places the ladder against the sill she hurriedly comes down. The ladder is taken away just in time, for her father appears at the window as they dash off. The young man has his plans well laid, for a carriage at the corner awaits them, and they drive to the church. They are met by friends at the door, and all proceed gaily inside. Papa rushes up breathless just as the ceremony is over and sorrowfully watches the carriage drive off In the last scene the young pair are seated at a table as father walks in. He takes a large dummy tooth from his pocket and offers it as a wedding present. It is found to be filled with money.

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Round the Shows.

We shall be glad if Showmen and Exhibitors will send us their Programmes, List of Films, or any information respecting their doings. Contributions should be written on one side of the paper only.

Whitehaven Market Hall.—The Edison Picture Co. are giving another strong programme this week, including some of the latest films. Business very satisfactory.

The Hippodrome, Oldham, last week featured the following films: Romance of Sardinia, In Danger, More Milk for Baby, Miracle of the Necklace, and Lightning Tours.

The Central Theatre, Northwich Captain Wilson's pictures are here, supported by a strong variety company. One show nightly is given, at popular prices.

The Alhambra, Belfast, last week featured Rifle Bill, The White Chief, Tylda the Lion Tamer, and many other subjects, while variety turns were rendered by Rydo and Beeman and J. H. Carney.

The Last Days of Pompeii was a big attraction at Stoll's Panopticon, Cardiff, last week. Among other films were Carnival at Nice, The Quarrymen, The Bearskin, etc.

The Star Picture Hall, Newcastle, did immense business with the Burns-Johnson Fight last week. A further inducement for the local sportsmen was the film of the equally interesting Britt-Summers Fight. Cinephone selections and comics round off a good show.

Public Hall, Carlisle (Sidney Bacon).—Amongst the picture attractions this week are The Last Days of Pompeii, Criminal Hypnotist, Child of the Regiment, Fatal Telegram. Harry Warren, character impersonator, also appears with success.

At the Gilfillan Hall, Dundee, last week's B.B. Pictures included Pagan and Christian, Coastguard's Son, Taking Home the Eggs, and The Immortal Goose. Miss Helen Duncanson rendered several illustrated songs, and Mr. F. Shackel presided at the piano.

Mr. J. Duckworth is showing at the Central Hall, Colne, Last Days of Pompeii, Ma-in-Law's Revenge, On the Zambesi, Mr. Feary does not like Policemen, Champion Skaters, Paris Refuse and Cure for Bashfulness.

A very good programme was given at the King's Theatre, Hanley, last week, the films including King for an Hour, Baby's Revenge, Sailor's Adopted Child, Rifle Bill in Kidnapped, Suffragette's Dream, Tommy and the Stickitite, and Phantom Motor Race.

The Grand National is the big feature for this week at The Gem, Great Yarmouth, other films including Yokohama to Kyoto, Nick Carter, Foolshead Seeks a Duel, and other films, illustrated songs and topical slides.

The Victoria Hall, York (Sidney Bacon).—Another strong programme this week, including Three Musketeers, Life on a Cattle Ranch, Lighthouse Keeper, and a second week of the Johnson and Burns Fight. The variety turn is Palette in a speciality act, "A Busy Time in a Studio." Business excellent.

Borough Theatre, Heywood.—The Edison Picture Co. are scoring strongly this week with a big programme of pictures, including The Ingrate, The Pretty Dairymaid, A Child's Devotion, A Woman's Craft, and the Warwick Cinephone in a change each evening. The Adeles also give a capital thought reading seance.

The King's Theatre, Nottingham, in its last week's programme made a feature of the Black-Coated Brigands, Moscow Under Snow, Love v. Science, True to the Test, Smuggler's Daughter, and others. Mr. Ernie Williams rendered illustrated songs, and Mr. Rob Chamberlin was applauded for his work as accompanist.

Pringle's Picture Company continues to enjoy good business at the Public Hall, Rochdale, where it has made so long a stay. Among a good selection of films the chief are The Ingrate, The Inn of Death, Through Venice in a Gondola, Den of Thieves, Shocking Shocks, and Spoilt Child.

St. James' Hall, Kingston (Sidney Bacon).—A capital programme of pictures includes Judas's Kiss, The Enoch Arden film entitled Forgotten, Bride of Tabaiva, The Grand National, and Saved by Wireless. Miss Margery Grey also makes a great success of the patriotic song scena "Invasion," illustrated by lantern slides.

Central Hall, Darlington.—The Mediterranean Tragedy, The Trap (a Rifle Bill episode), Gaul's Hero, The Boatman's Daughter, and the ever welcome Warwick Cinephone are among this week's special pictures. Several popular illustrated songs are given with success.

Poole's Picture Palace, Ipswich, had another attractive programme last week, chief among the films being Vulture Hunting in South Africa, Puritan Maid, Miner's Daughter, Wilbur Wright's Aeroplane. The Cinephone is also featured, and the technical excellence of the picture is much commented upon locally.

In spite of their lengthy stay, Mr. Waller Jeff's pictures are as popular as ever at the Curzon Hall, Birmingham. Among the films at present showing are Torpedo Attack on the Dreadnought, The Three Musketeers, Butterflies, Gold Mining in the Klondyke, and Life on an Atlantic Liner.

The Vienna Hall, Seacombe, is in the occupation of the Royal American Bioscope Co., under the management of Mr. J. Swede, and during the current week a number of good films and variety turns are featured, the chief of the former being Tylder the Lion Tamer, Hungry Man, For a Flower, and Nat Pinkerton.

The Columbia Animated Pictures for the week at the Tredegar Hall, Newport, include Nick Carter in The Jewel Affair, Oh that Boil, Troublesome Twitching, Chieftain's Revenge, Policeman's Dreams, At Night, Vampires of the Coast, Farmer Jones Goes to Racket, Sexton's Sleep Walk, Modern Grace Darling, etc. A variety company is also featured, and go as you please competition is announced for Friday.

The Pavilion, Sunderland.—Continuing their series of Pathé Art Films the management here are this week showing The Return of Ulysses, while among other subjects on the same bill are Colonial Romance, Distributing Handbills, Jaunty's Reception Day and The Invasion of England. Another singing competition is announced for Thursday.

Large and enthusiastic audiences testified to the popularity of the fare provided at the St. George's Hall, Belfast, last week. The outstanding film was the Persecution of the Huguenots. Among the most popular of the remainder were War Episode, Four-Footed Hero, China of the Present Day, Next of Kin, Double Suicide, Eggs with Care, Algy's Yachting Party, and the Water Carrier.

Both the picture halls in Swansea under Mr. Wm. Coutts' management have good programmes for the current week, the Shaftesbury featuring The Stepmother, Nick Carter in The Double, His Wife's Mother, Sweetheart's Birthday Present and others. At the Palace the leaders are Kidnapped Mother-in-Law, Guard's Alarum, Percy Goes Shopping, Prussian Spy, Mule Driver's Bride, Lost at Sea, Willie's Fall from Grace, Saved by a Dream, Craze for Gold and At the Altar. Illustrated songs and selections by Gramophone and Cinephone continue to be prominent features.

North Shields.—BOROUGH THEATRE (proprietor, Mr. George Black; manager for circuit, Mr. George Black, jun; operator, Mr. P. J. Lehman; lecturer, Mr. W. Allen; leader of orchestra, Mr. T. Middleton)—The programme at this picture hall this week is one that ought to appeal to all of Mr. Black's many patrons. The picture of The Orphan of Messina by the Gaumont Co. heads the list of a splendid series of films which includes Financial Scare, The World's Aeroplanes, He went to see the Devil, Dr. Makemthin, Love and Duty, For Honour's Sake, A Romance in Sardinia, A Tragical Love, and the Cinephone was very successful with "Bravo, Territorials!"—HOWARD HALL (proprietors, The Anglo-American Animated Picture Co.; manager, Mr. J. R. Dickmann; lecturer, Mr. W. H. Harrison)—The Anglo-American Picture Co. continues to draw large crowds, and the pictures shown this week by their splendid up-to-date machine are the Eclair Co.'s Nick Carter in Danger, which heads the bill and is well supported by the following excellent subjects:—The Bohemian Girl, The Little Wood Gatherer, A Visit to Ceylon, Tommy and the Stove Pipe and A Cure for Bashfulness.

The Grand Theatre, Halifax.—Mr. Bob Bell, operator at this establishment, sends us the list of the current Imperial Pictures, which include Woman Chauffeur, Lock-keeper's Daughter, Runaway Kids, Sailor's Joke, Hand of the Wizard, Jap Phantasy, Ma-in-Law's Revenge, Sailor's Daughter, End of Life, Convict's Revenge, Sacrifice, and Duty's Call. A number of good variety acts are also featured.

The Wheatsheaf Hall, Monkwearmouth.—The management here, whose enterprise in advertising we have previously commended, address "an open letter" to the public this week with reference to their chief film The Three Musketeers. Among other subjects are Phantom Lamp, Scenes from Cowboy Life, Miss Flirt, Western Courtship, Peggy's First Prance, Nurses' Race, Near the Sea and Merchant of Venice.

Mr. James Deene's Animated Pictures are putting in a short season at the Victoria Rooms, Cheltenham, and began their second week on Monday, when the films included Motor Car Thieves, Oxford and Cambridge Crews at Practice, Aeronaut's First Attempt, Mary Ann, Logging in Canada, Weary Willie and the Swell, the Broker's Man, and Disappearing Prison. There are also a number of capable artistes.

The Bijou Hall, Great Yarmouth, has been going very well, with a select programme; the public have pronounced it "Yarmouth's Cosy Corner," and this name is well deserved. The programme for this week is as follows:—Heart of a Gipsy, Tramp's Dream of Wealth, A Night, Holy Fire, The Boar Hunt, A Convict's Jokes, In Cupid's Realm, Sold Again, Billy on Fire, My Lady's Revenge, The Knight Errant, At the Music Hall, The Defaulting Solicitor, Youth and the Sausages, Hate between the Classes, etc. J. W. Aldous is the capable manager.

Mr. Dove Paterson, always ready to assist any deserving charity, gave a grand kinematograph concert in aid of the Caledonian Railway Ambulance Corps at the Trades Hall, Aberdeen, on Friday last. His current programme at the Gaiety includes Dream of Wealth, Charity Begins at Home, Lost in the Snow, Foolshead Wishes to Commit Suicide, Before the Household Awakes, Nick Carter, and "Excelsior" and "I want you to see my girl" on the Cinephone. Mr. Paterson also conducts a Pictorial Trip through Wales.

The Picture Hall, Middlesbrough, for its forty-eighth successive week under the management of Mr. T. Thompson, is featuring the following films: Last Days of Pompeii, Boy's Conscience, Honour of Thieves, Little Prisoner Girl, Father's Honour, Weary Willie at the Carnival, How to Cure a Nervous Man, and The Grandfather. In order to add to the safety of the hall the management announce that they have now removed their operating box to the upper part of the building, where it is separated from the hall by a wall nine inches thick, with automatic shutters over the apertures.

The Electroscope Palace, Clapham Junction (under the management of Mr. J. Fabbro, Junr.)—As predicted the Children's matinee last Saturday was a huge success; our friend Dick Turpin brought them in galore—every child on leaving received oranges and a photo card of the Electroscope Palace. This week's programme is as strong as ever, some of the subjects are—A Wedding Present, Tommy and the Stickitite, Mr. Henpeck's Adventures with a Burglar. The Regimental Barber, etc. Fabbro's Improved Singing Picture is a selection by Mr. Arthur Gilbert, the irresistible laughter rouser, We Close at Two on Thursday. Blue Beard is advertised for the Children's matinee on Saturday, and the management anticipate as good attendances as ever.

The 18th season of T. J. West's famous show at Bournemouth will open shortly at the Shaftesbury Hall. A very fine programme has been prepared, including The Possibilities of the Invasion of England and The Rush of the Guards on Hastings, besides a long list of the latest and most up-to-date films. Mr. T. W. Kingston is for the seventh time the manager, the outside business is looked after by Mr. Fred Smith, Mr. Ernest J. Whitely is the kinematographist, and the solo pianiste is Miss Voilet G. Head. The musical interludes (always quite a feature of this splendid all-round entertainment) for the opening is provided by the sisters Aileen and Doris Woods ("The New Zealand Twins"), duettists, and Miss Maud Fitz-Stubbs (known as "The Australian Strauss").

Villette Picture Hall, Sunderland.—The programme for this week here comprises Love and Pity, Weary Willie Steals a Fish, The King's Pardon, Trials of a Gypsy Gent, The Strong Man, The Fiddler, and The Motor Rush to Hastings. The theatre is considered the safest in town, seven months ago being renewed with fire-proof asbestos plaster down to the five shops below. There is a small, but fully equipped stage, and the safest machine on the market is used, enclosed in an absolutely fireproof room. The management generate their own electric light, both for lighting hall arc lamps outside and lantern. The power house is situated a little distance from the hall, making everything safe in that direction. The power is derived from a 5-h.p. gas engine and a dynamo of 110 voltage at a cost of 10d. per night for light. "Taking into consideration the depression of trade in this district, we are doing good business, and our 'go-as-you-please' contests are very successful," says Mr. Leslie Talmage, the acting manager, in an interesting letter.

South Shields.—TIVOLI (Lessee, Mr. George Black; Manager, Mr. W. Ball; Lecturer, Mr. W. G. Selkirk; Operator, Mr. W. de Redder; Pianist, Mr. C. Turnbull).—This popular picture hall continues to draw large audiences with fine programmes of animated pictures. The programme consists of a number of varied and well-chosen subjects, including—The Face at the Window, A Den of Thieves, The Dash to Hastings, The Minstrels, The Lover's Obstinacy, and The Kidnapped Mother-in-Law. The Cinephone is to the fore with the fine song Since Daddy was Taken Away. ROYAL ASSEMBLY HALL (Sovereign Pictures), (Proprietress, Mrs. Walker; Operator, Mr. Hosgood; Lecturer, Mr. Roso; and Pianist, Mr. Varley.)—For the 105th successive week the Sovereign Animated Pictures are shown at this hall. The programme is a good one, and includes—Nick Carter in Danger, thrillingly dramatic; Tragical Love, dramatic; Master and Man, dramatic; The Polite Parson, comic; On the Stage, comic; and the splendid travel film, Sportsmen in Switzerland. The management of this hall have procured a film of the Newcastle v. Manchester Cup Tie, which is proving a great draw. PRUDENTIAL HALL (Proprietors, The Imperial Living Picture Company; Managing Director, Mr. F. W. de Lentmen; Operator and Electrical Engineer, Mr. Mitchell)—For this week's programme this Company have a splendid selection of animated photography, the list being headed by Messrs. Cricks & Martin's splendid film, The Making of an Armstrong Gun. This picture is ably supported by The Anarchist's Sweetheart, The Test, Prascovia (dramatic), Getting Father's Consent, Drawing the Colour Line, The Wayward Child (comics). The Warwick Trading Company's Cinephone was heartily received, as usual. The travel subject is Ice Sports at St. Moritz. In connection with this picture prizes will be given to the boy and girl who writes the best essay on the subject after seeing the picture. TEMPERANCE HALL (King's Pictures), (Lessees and Managers, Messrs. Bell & McDonald; Operator, Mr. G. Elsey, M.N.O.A.; Lecturer, Mr. H. Moore).—The reputation of this hall is kept up by another excellent programme. The principal picture is the Pathé thrilling drama Ulysses, and this is well supported by Messrs. Cricks & Martin's The Birth of a Big Gun, the Eclair Company's The Double, a Nick Carter story, For Honour's Sake, Satan Smith, The Pocket Policeman, and The Treasurer. COSY CORNER PICTURE HALL (Proprietors, Messrs. Harrison & Wilkie; Manager, Mr. Will Clarke; Operator, Mr. J. S. Bainton; Lecturer, Mr. W. Clarke).—The programme here this week is really excellent. The principal picture is one of the Pathé Frères splendid productions in colours, A Shrove Tuesday Tragedy; the remainder of the programme includes the following splendid films: Love and Vendetta, The Cry of Fire, Master and Servant, Jones has a Card Party, The Painter's Revenge, and the Peace of the Family. The songs by the Cinephone were as usual heartily received.

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Sheffield.—Central Hall (proprietors, Messrs. Jasper Redfern, Ltd.).—The Invasion of England is taking place this week before large audiences at the Central Hall. Sheffielders have a good appetite for detective and adventure pictures, so Messrs. Redfern serve up Nick Carter in Danger and Rifle Bill Caught in a Trap. Other subjects are A Duped Othello, Mr. Giddy Enjoys Himself, Following in Mother's Footsteps, Foolshead—King of Police, and A Runaway Dog. The varieties included Billy Richardson, the famous stump orator; Jack Haytor, comedian and dancer; and Fame and Fortune, eccentric boxing comedians, who never seem to tire of knocking each other about.——The Grand (proprietors, The Vaudeville Syndicate; manager, Mr. A. W. Turpin).—Charlotte Corday is, without doubt, one of the finest coloured pictures ever shown in Sheffield, and Mr. Turpin is to be congratulated upon securing it for the Grand. Other films shown this week include Katie's Health, Flat Life, An Algerian's Love, Bert's First Cigar, A Modern Galatea, and last but not the least amusing was Father's Pictures.——Theatre Royal, Attercliffe (Proprietors, North of England Theatres Corporation, Ltd.; managing director, Mr. Frank Macnaughten).—Packed houses every night are the rule here. In this populous district The Royal has made its name, and I have no doubt the management is well satisfied with the business done since the hall was converted to pictures. A Mediterranean Tradegy, A Rural Elopement, Poverty and Compassion, The Little Prison Girl, A Countryman's Day in Town, A Friend in Need, Two's Company—Three's a Crowd, and The Guard's Alarm, all met with applause; also songs by Percy Yorske.——Hillsbro' Palace of Varieties (lessee and manager, Mr. J. C. Brothwell).—Mr. Brothwell generates his own electricity for the Palace, for he considers this the only way to get a perfect picture, for owing to the fluctuation of power experienced in the public supply, considerable flickering is the result. If a public power meter can tell the tale like a gas meter, I should say it would be more economical to have one's own plant, for many a local meter if entered would have won a Grand National before to-day. The Shipowner's Daughter is the leading film this week; Youthful Hackenschmidts, 100 to 1 Shot, That's Not Right, Watch Me, Diabolo Nightmare, and The Champion Tenor; also Lewis's sketch company in "The Gipsy's Revenge," and Heaton Nichol, comedian.

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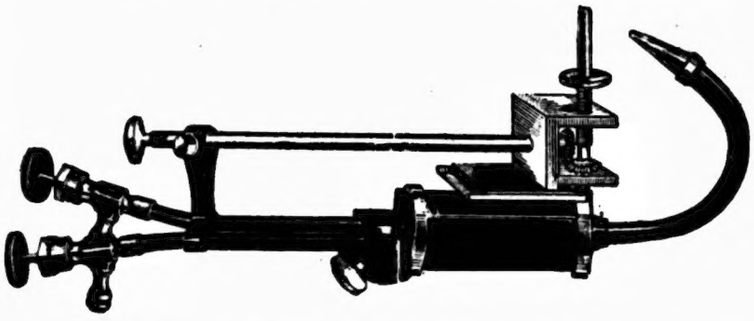

had an opportunity of seeing a Jet in actual use, when the results obtained were remarkable. It gave an intense white light, which could be adjusted with the greatest ease, and we noticed that the oxygen tap could be turned on or right off, without the fear of back firing. We understand, that this and the silent burning is due to the mixing chambers, the design of which is radically different to most other Jets. The lime adjustment are most efficient though simple and the construction massive and good.

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Dick Turpin's Ride to York ..	500	4	0 0
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Gambler's Dream ...	270	2	10 0
Pair of Friends	600	4	4 0
Sugar for Bird	400	4	0 0
How to be happy though Married	260	1	15 0
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Popular Wedding at Birmingham.

On Saturday, at the Old Meeting Church, Bristol Street, Birmingham, Mr. Irving Bosco, manager for Mr. Waller Jeffs at the Curzon Hall, was united in matrimony to Miss Ducie Saunderson. The beaming bride, who wore an "Empire" frock of white satin, was attended by her sister, Miss Enid Saunderson, as bridesmaid. Mr. Waller Jeffs, although barely recovered from an attack of "flu," acted as best man. On Sunday the happy couple departed for Ireland, where the honeymoon will be spent in the romantic district of the Lakes of Killarney. There was a hearty send-off. Mr. Irving Bosco, in addition to a distinguished career in the equestrian world, has had considerable experience in kinematographic circles. We remember him specially in connection with the Bristol centre of the "Navy League," whose excellent pictures he pioneered. He has for a considerable time proved his quality and mettle under the banner of Mr. Waller Jeffs.

A Suggested Industrial Film.

The popularity of industrial pictures suggests that it would pay film makers to look Sheffield way for interesting subjects. Here are the great steel and iron works and rolling mills. Silver plate, sword and bayonet and razor manufacturing are a few of the trades carried on here, but the greatest of all is the famous Sheffield cutlery. A picture showing the manufacture of cutlery will surely take well in the smallest village or the greatest city in the world.

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